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The INTERNATIONAL STUDIO

Reg. at U. S. Pat. Off.



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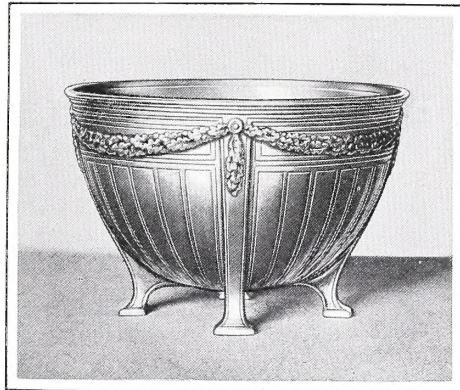
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ON EXHIBITION DURING JANUARY

WHISTLER'S

CELEBRATED PAINTING

"The White Girl"

From the Collection of

THOMAS WAY, Esq., of LONDON

The artist described this, together with "The Painter's Mother," "Thomas Carlyle" and "Miss Alexander," as one of the important works in the Pall Mall exhibition of his paintings in 1874. Shown also at the exhibition of Fair Women, Grosvenor Gallery, 1910.

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NINETEEN SIXTEEN POSTERS
Extracts from an Article by John Tyrone Kelly on the Electrical Competition

A STUDY of the best of the 781 posters received in the "America's Electrical Week" competition must carry conviction that American artists are impressively advancing in the world's poster art. Even the casual observer of this remarkable exhibit must have been delighted to see a determined American note present in many of the posters. Number 174 was a singularly striking study from this viewpoint.

Of course, the influences of the German commercial poster school upon this collection is unmistakable, as it must be in any group of advertising posters of to-day. Certain "Class A" posters in the exhibit strongly followed well-known Munich and Berlin designs although, perhaps, only students of poster technique singled out these likenesses, such as Hohlwein's famous hand, face and male figure. The rich pictorial treatment of Bernhard and Gipken were likewise noticeable, especially in the posters by students in high schools and art schools.

Many authorities on poster progress in America were not entirely displeased to note this fondness among American artists for the foreign masters. There were, however, expressions of regret that the American artist seems to have curbed a natural inventive capacity to travel over the well-worn pathway of foreign poster technique. Solid colouring, rugged figures and block lettering, characteristic of the German placard, were found in many posters of younger artists, particularly from art schools, showing a close study of the high "Selling" standards of the poster abroad.

Those who find fault with the so-called dominance of the German poster in this country, seem to feel that a distinctive poster art in America will establish itself definitely only when our foremost poster men resort to and depend upon styles of their own. "If our artists should continue to fall back upon a European school for ideas and for guidance to the extreme degree of fidelity evidenced both in this and the Newark competition then we may expect some excellent copies but few originals," was an opinion often expressed. As Number 137 shows an American eagle hatching America's electrical industry, so a poster showing the German eagle hatching the American poster industry would correctly picture the poster status of American art according to some of the authorities.

A quality of outline drawing that follows the matchless profile and charming figure of the Gibson school of illustrators may be said to primarily distinguish the dawning American poster, where one finds figures in the composition.

In accurately depicting concrete objects, such as electrical appliances, machinery, sky lines, illuminations, etc., the American poster artist has no superior. It was frequently said in the Anderson Galleries that the American seems a bit uncertain in definitely handling his colours and perhaps a bit inclined to too freely accept a prevailing block-letter fad. Again, he has not yet reached the boldness of treatment and simplicity of thought common to the

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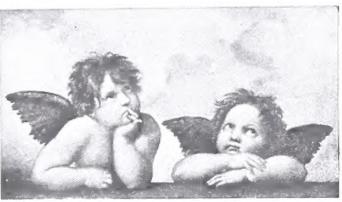
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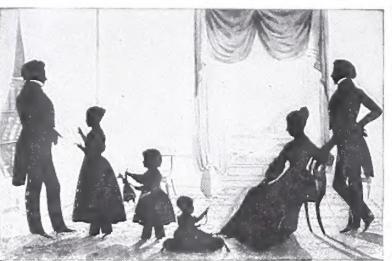
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To date the American poster artist has hardly mastered the commercial "selling punch," so frequently expressed and demanded by advertisers, although many of our strictly commercial artists, like Britton, Sesser, Fancher, Bazant, Treidler, the Bridewells, the Coles, Suter, Ware, Asanger, Lyndecker, Phillips, Cooper and von Schmidt are highly efficient in this respect. These artists doubtless found it necessary to discard many favorite art notions to develop a commanding commercial style of treatment.

Many strictly pictorial artists, mural painters and illustrators, who are ambitiously entering the expanding field of the commercial poster, have not been entirely able to sacrifice many pet ideas in composition and, hence, have not progressed in a field which more and more makes artistic quality secondary to advertising value.

A number of beautiful canvases, landscapes, and drawings were entered in the contest but very few found their way into the exhibit. The judges rigorously excluded art where it lacked a commercial appeal. The electrical industry did not seek a purely art poster. It sought a poster that would "sell" electricity, an advertising design enhanced by artistic treatment. That many who aspire to poster fame must acquire the knack of making a poster "sell" besides catching and holding attention was an important lesson derived by the artists from the exhibit.

It may have been that the requirements of depicting electric light, heat and power all in one poster was too onerous a task for even the best of poster men. Certainly the German poster exponent met with no better success so far as this particular problem is conceived than his typically American rival. In a way, the difficulty of the subject may explain the complexity frequently found in the general composition of the posters.

The competition which produced these posters was the opening gun in the country-wide campaign to electrify America, which is under the direction of the Society for Electrical Development. The Society's Board of Directors, which includes executives of the leading electrical interests of the United States, decided to give \$2,200 in cash prizes for the best posters done by professional artists, by art students and by high-school pupils. A jury of six noted authorities on poster art, headed by Herbert S. Houston, president of Associated Advertising Clubs of the World, was appointed to determine the winners of the society's prizes. The contest opened April 1 and closed at midnight, June 1. Its purpose was to obtain an appropriate poster design for the celebration of America's Electrical Week, December 2 to 9.

After being exhibited in the Chicago Art Institute, the posters were brought back to New York and consolidated into touring exhibits. The schedule of these poster tours included the leading cities and extended until December 2, 1916.

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PICTURES OF RUINED BELGIUM

SEVENTY-TWO PEN AND INK SKETCHES
DRAWN ON THE SPOT BY LOUIS BERDEN

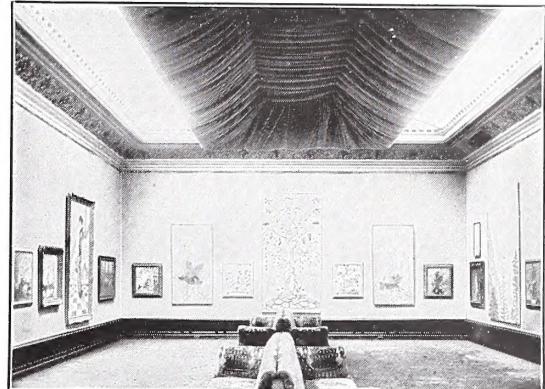
The French Text by Georges Verdavaine, Founded on the Official Reports. The Translation by J. Louis May

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The opening weeks of the Great War witnessed the accomplishment of Belgium's agony. Animated by a demoniacal frenzy, the Germans hurled themselves upon that unoffending little land, setting fire to dwellings by the thousands, or giving entire cities to the flames.

Monsieur Louis Berden, an architect of Brussels, formed, on the morrow of these horrors, the daring plan of visiting all the towns and villages which had been devoured by the flames. Executed with strict regard to accuracy, these drawings bring before us the tragic spectacle of Belgian towns laid low in ruins, sacked and pillaged; while the delicacy and finish by which they are distinguished lend them a high value as works of art.

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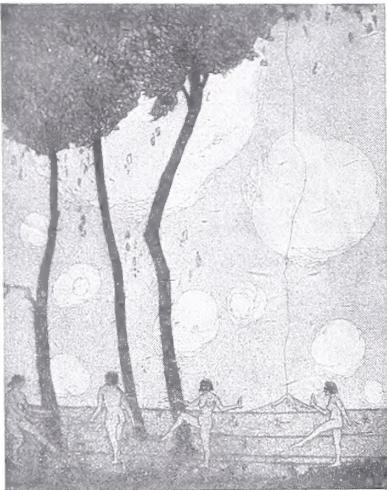
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Charles Chapman
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CARNEGIE INSTITUTE DEPARTMENT OF FINE ARTS

JOHN W. BEATTY, director, announces the following exhibitions, lectures and Children's Hours for Talks about Art as part of the activities of the Department of Fine Arts of Carnegie Institute, for the winter.

The exhibitions as listed below have been arranged for and will be presented in the galleries or halls of the Department of Fine Arts. Announcement is withheld concerning several other exhibitions which will probably be presented but for which arrangements are not yet concluded.

A lecture will be delivered in the Hall of Architecture on January 19, by Mr. Ralph Adams Cram, of Boston, on the subject of architecture. Mr. Cram is an architect of distinction, and many of the most beautiful and important examples of ecclesiastical architecture built during the past two decades have been designed by Mr. Cram or by firms of which he was a member. The Calvary Episcopal Church and the First Baptist Church in Pittsburgh, St. Thomas Episcopal Church in New York, the Graduate School at Princeton, and the reconstruction and addition to the U. S. Military Academy at West Point, are but five of a long list which might be given. Mr. Cram is known also through the books which he has written, among which are "The Ruined Abbeys of Great Britain," "Church Building," "The Gothic Quest," "The Heart of Europe."

A lecture on sculpture will be delivered in the Hall of Sculpture on March 2, by Mr. Hermon A. MacNeil, of New York. Mr. MacNeil is an American sculptor whose name is perhaps most widely known through his representations in sculpture of the American Indian. *The Sun Vow*, of which replicas are in the collections of the Metropolitan Museum, New York, and of the Corcoran Gallery, Washington, D. C., *The Primitive Chant*, *The Moqui Prayer for Rain*, and the group in the City Park at Portland, Oregon, *The Coming of the White Man*, are all Indian subjects. In the field of portraiture may be mentioned the portraits of *Miss Longman*, *Agnes*, and *Beatrice*, and in the field of monumental sculpture, the McKinley Memorial at Columbus, Ohio, the Platt Memorial at the State Capitol at Hartford, Connecticut, and the statue of General Washington, which was unveiled only a few months ago in Washington Square, New York. Mr. MacNeil is known to the people of Pittsburgh because of the service he has so generously rendered the city as a member of the Pittsburgh Art Commission. In the interest of this work he has come to Pittsburgh a number of times during the past few years.

A series of nine lectures on Art will be delivered in the Lecture Hall of Carnegie Institute, by the assistant director of the Department of Fine Arts, Mr. Robert B. Harshe. Mr. Harshe has come to Pittsburgh from Oakland, California, where he was Director of the Oakland Museum. The years which he has devoted to the study of art in this country and abroad, and his association as instructor and associate professor in the University of Missouri, Leland Stanford Junior University, and the University of California, have equipped him for this work.

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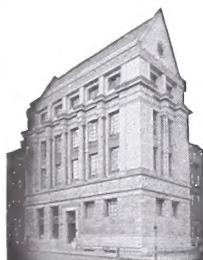
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On Thursdays visitors to the Department of Fine Arts may be conducted through the halls and galleries containing the permanent collections or transient exhibitions, by Miss Euphemia Bakewell, who will discuss the collections either in a general way or with especial reference to any subject in which the visitor may be interested. Series of talks may be arranged, and this service will be available either for individuals or for groups.

SCHEDULE OF EXHIBITIONS

Exhibition of Photographs representing Greek Temples and Monuments, and the present aspect of the country. December.

Exhibition of Lithographs by William Rothenstein. December 4-31.

Exhibition of Illuminated Manuscripts from the Collection of Wilfrid M. Voynich. January.

Exhibition of the D. T. Watson Collection of Paintings.

Exhibition of Paintings by Howard Gardner Cushing. February.

Exhibition of the National Association of Portrait Painters. February.

Exhibition of Paintings by the New Hope Group of Painters. March.

Exhibition of Paintings by Ignacio Zuloaga. March.

Exhibition of Etchings by Anders L. Zorn. Exhibition of Etchings by D. Y. Cameron.

Exhibitions under the auspices of the following organizations and presented in the galleries of the Department of Fine Arts:

Pittsburgh Architectural Club, December 1-31.

Photographic Section of the Academy of Science and Art. March.

The Art Society of Pittsburgh.

The nine lectures on Art will be delivered in the Lecture Hall of Carnegie Institute on Friday evenings at 8:15 P.M., as follows: December 15, The Art of France; January 5, The Art of Belgium and Holland; February 2, The Art of Germany; February 23, The Art of England; March 9, Scandinavian and Russian Art; March 23, American Painters; April 20, American Sculptors; May 4, Draughtsmen and Etchers.

The Children's Hour for Talks about Art will be at 4:15 o'clock on Friday afternoons, in the Lecture Hall, Carnegie Institute; November 10, The Art of the Cave Man, by Miss Redd; December 15, The Sculptor and His Clay, by Mr. August Zeller; January 5, The Making of Plaster Casts, by Mr. Ross Polis; February 2, The Potter and His Clay, by Miss Mabel Farren; February 23, The Art of Colonial Times; March 23, Old Picture Books and the Art of Making Them; April 20, Illustrations and How to Make Them, by Mr. Charles J. Taylor; May 4, Famous Paintings of Children.

PEWTER

REPRINTED from the recent *Bulletin of the Metropolitan Museum of Art* under the initials R. T. N. is the following interesting article upon pewter.

Pewter, that homely alloy of tin and lead (antimony, copper, and even iron, as well as other minerals, being found as capricious accidents in its composition at various times and places), played so large

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and useful a part in both ecclesiastical and domestic furnishings during the centuries of living art that it has rightly found its place among museum collections.

Needless to say, it does not fall within the scope of this article to present even a résumé of the history of pewter in general. That has been done exhaustively and attractively in the Études sur l'Étain, by German Bapst, and, with more or less specific application, in such easily accessible books as C. A. Markham's "Pewter Marks and Old Pewter Ware," H. J. L. J. Massé's "Pewter Plate," Malcolm Bell's "Old Pewter," and "Scottish Pewter Ware and Pewterers" by the late L. Ingleby Wood—as well as a host of other writings in various languages. My purpose here is to call attention to the more characteristic pieces or sections of the Museum store, taking up first the collection as previously exhibited and second the valuable gift just received.

For those ordinarily unfamiliar with the history of pewter it seems right to premise one or two warnings. 1st. Really old pieces of pewter are rare. Little will customarily be found antedating the sixteenth century and of that century no great amount.

2d. It is not commonly possible to speak of the provenance of pewter vessels, or the craftsman's name or mark, with the certainty and confidence that one can of those belonging to the gold- or silversmith's craft.

The reasons are obvious. The easy destructibility and convertibility of pewter, whether by breakage or fire, exposed it to permutations and transformations unknown to the precious metals; while its comparatively vile esteem caused it to be less zealously guarded. Its very nature as an alloy and the number of its rivals in the purposes for which it was commonly employed, gave it a less stable character, and made it a more difficult thing to enact and enforce statutes regarding its production and sale than in the case of those same precious metals—even during the prevalence of the jealous and efficient guild-system of the artistic ages.

One other premise let me assume, that, mindful of the nature and limitations of our metal, the true lover of pewter will look to find its best achievements in pieces and times when these have been frankly recognized by the craftsman, not when it has been forced to compete with its aristocratic kinsmen, silver and gold. Men and metals always appear to best advantage in their own sphere—their efficiency is most evident so. David, the shepherd-lad, could kill Goliath with his shepherd's sling and stone; he would have been helpless in the armour Saul unwisely wished to thrust upon him. The gallant Locksley easily vanquished all the foresters of Charnwood and Needwood Chases, as well as of his own Sherwood Forest, with his English yeoman's weapon of bow and cloth-yard shaft. He would probably have fallen in the first encounter with the ignoble Philip de Malvoisin had he entered in knightly panoply the lists of Ashby-de-la-Zouche.

Yet I have spoken of pewter as actual "kinsman" (of like "kin" or "kind") with gold and silver. And it is so, not only *qua* metal, but by brevet of Holy Church; for the Catholic Church, with her unerring instinct for what is clean and wholesome and "sanitary," decreed these three metals—gold, silver, and pewter (or "tin," the

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terms being synonymous, as in French and German to this day—étain, zinn) “pure metals,” i.e., such as immunity from rust and from poisonous corrosion, as well as durability and ease of cleaning, rendered fit for use in the sacrificial vessels and other necessary furniture of her altars. Naturally these vessels should be the best and costliest obtainable, and preference was given to those metals universally esteemed “precious”; but where poverty or charity (e.g., when the church plate had been melted to provide ransom for Christian captives) debarred their use, pewter was universally regarded as a lawful substitute.

There was another ecclesiastical use of pewter, to which gold and silver were seldom put; namely, to furnish the chalice and paten which were commonly buried with priests as insignia of their office.

For examples of any of these vessels, either sacrificial or funereal, we should look in vain in the Museum collection. Very few exist in the world ecclesiastical, plate being notoriously the first object of pillage and rapine, and pewter being, if not the most coveted, the easiest destroyed. It may not be amiss perhaps to record that from such examples as do exist we know that the craftsmen, with the infallible instinct and noble restraint which marked their time, made such vessels always of the simplest form, relying wholly on purity of line and justness of proportion for all adornment, except such sacred symbols or peculiarities of construction as were deemed essential to mark their proper use. In no instance did they lavish on them that fertility of invention and wealth of ornament which they did on their gold and silver counterparts.

In the department of ecclesiastical pewter, the earliest and most characteristic things in the Museum are probably two pairs of altar-candlesticks, respectively French and Flemish of the early eighteenth century. There is also the small portable cistern or lavabo—made either to stand on a shelf or be hung from a clamp on the wall—at which the priest ceremonially washed his hands in the sacristy, before proceeding to vest the Holy Sacrifice. This is probably German of the eighteenth century.

Of objects of a distinctively religious or devotional use there is an array of small private holy-water stoups or bénitiers, all undoubtedly French or Flemish and ranging from the late seventeenth to the mid-eighteenth century.

Then there is a very fine baptismal basin or laver—German, late sixteenth-century work—evidently the gift of a pious Lutheran woman, Anna Maria Grubendsör, and meant (as so many corresponding but less ornate vessels in Scotland) to supply the place of the ancient fonts, which were so frequently broken or cracked by the early reformers in their anti-papistical zeal. The form of this is peculiar and characteristic: it is ornamented with a well-executed engraving of Christ’s baptism in the Jordan, and with a text (Mark xvi, 16) from Luther’s Bible.

There is also a small goblet-shaped cup (No. 14.91.6) of admirable design and proportions, but absolutely undecorated, which may possibly have served as a communion-cup in the Scottish Episcopal Church. At least, almost precisely similar ones exist, traditionally asserted to have served that purpose in the troubled days

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of that heroic community during the tempestuous years which followed the Whig Revolution of 1688.

Then there are three large "Seder" or Passover dishes, used by the Orthodox Jews in the celebration of the touching and picturesque ceremonies of that most ancient of existing festivals. These are all German of the eighteenth century and the already florid ornament of the period has been supplemented by a redundancy of presumably pious designs by later and less skillful hands. That of the rebel prince, Absalom, hanging in the oak by his hair and being thrust through with a dart by Joab is obvious enough (if the application

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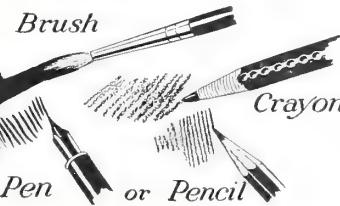
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to the festival is not); but others are not so intelligible. One design they all have in common, characteristic of the period—a flamboyant heraldic achievement, in each case with the same motive, some sacred symbol (in two cases Hebrew characters—the Divine Name, Jehovah?—and in the third a bull on the disk of the sun) ensigned with Crown Royal, and upheld by royal supporters—"lions of the Tribe of Judah" perhaps. Despite their undoubted interest as they are, artistically one can but regret that objects so dignified by their size and use were not left with their original formal ornament and Hebrew inscriptions, the latter in themselves decorative enough.

Of purely domestic objects, out of many one can speak particularly of but few. There are armies of plates, English, Dutch, French and German, of the usual types, chiefly of the seventeenth and eighteenth centuries, great circular platters of resonant metal, bearing abundant marks of use, but with little other ornament than their perfect adaptation to their use—their graceful curves, broad flat margins, helpfully placed mouldings, and perfect concord of parts. We seem to see them heaped with the generous viands of the workers, fighters, and revelers of simpler ages than our own—valiant trenchermen all! Then there are others—Dutch principally—less austere in design, meant for the art-loving burghers who were painted by Rembrandt and Frans Hals, and who rejoiced in the flower and fruit pieces of Ruysch and Huysmans. No. 06.769, with a representation of the Hebrew spies returning with the sample of the grapes of Eshcol, and Nos. 06.744 and 780 are all good examples of this fine, bold work, admirably adapted to our material—pewter.

No. 06.849 is a charmingly naive English design of a "peacock in his pride" perched on a flowering shrub, probably of the early eighteenth century. Then there are arrays of German plates from different parts of the ancient Empire—some in bold and fine relief, others variously engraved, very frequently with their favourite heraldic designs, arms of prince-bishops, archdukes, grafs, and markgrafs, and all the feudal chivalry of that bizarre assemblage of states, the once august Holy Roman Empire. In this section we must not forget those much-prized, but utterly useless show-pieces—the "Kaiser-tellers" and "Noe-tellers," Nuremberg toys of the most ambitious design and intricate pattern, but quite out of character in pewter—really the crown of the decadence of the art.

Lastly, in this enumeration of "sadware" (*i.e.*, flat, as opposed to rounded and hollow pieces) there are several of the beautiful French plates and dishes of the early eighteenth century which only admirable purity and quality of metal and exquisite French taste in design and ornament redeem from the Nuremberg reproach. Such are the oval dish, No. 06.782; the pair of fruit dishes, Nos. 06.770 a.b.; and the plates, Nos. 06.839, 802, 768. These also acquire an added interest from the fact that they probably owe their obvious distinction and very evident rivalry of silver plate to the decree of Louis XIV, who, finding himself toward the end of his reign and his long struggle to maintain France at the head of the nations and of civilization, beaten and impoverished, confiscated all the gold and silver plate of his nobles to



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the use of the state, bidding them content themselves with pewter—to their no small indignation and discontent, so feelingly expressed by the great apologist of dukes, Saint-Simon.

Of domestic pieces "in round," which form, after all, the main attraction of the collection, one first notices two more of those portable cisterns of lavatories, similar to the ecclesiastical one referred to above; these to be set on a sideboard or bracket, or capable of being attached to a wall, and a third one, still larger, necessarily so fixed, in form of a headlong dolphin obligingly emitting his native fluid.

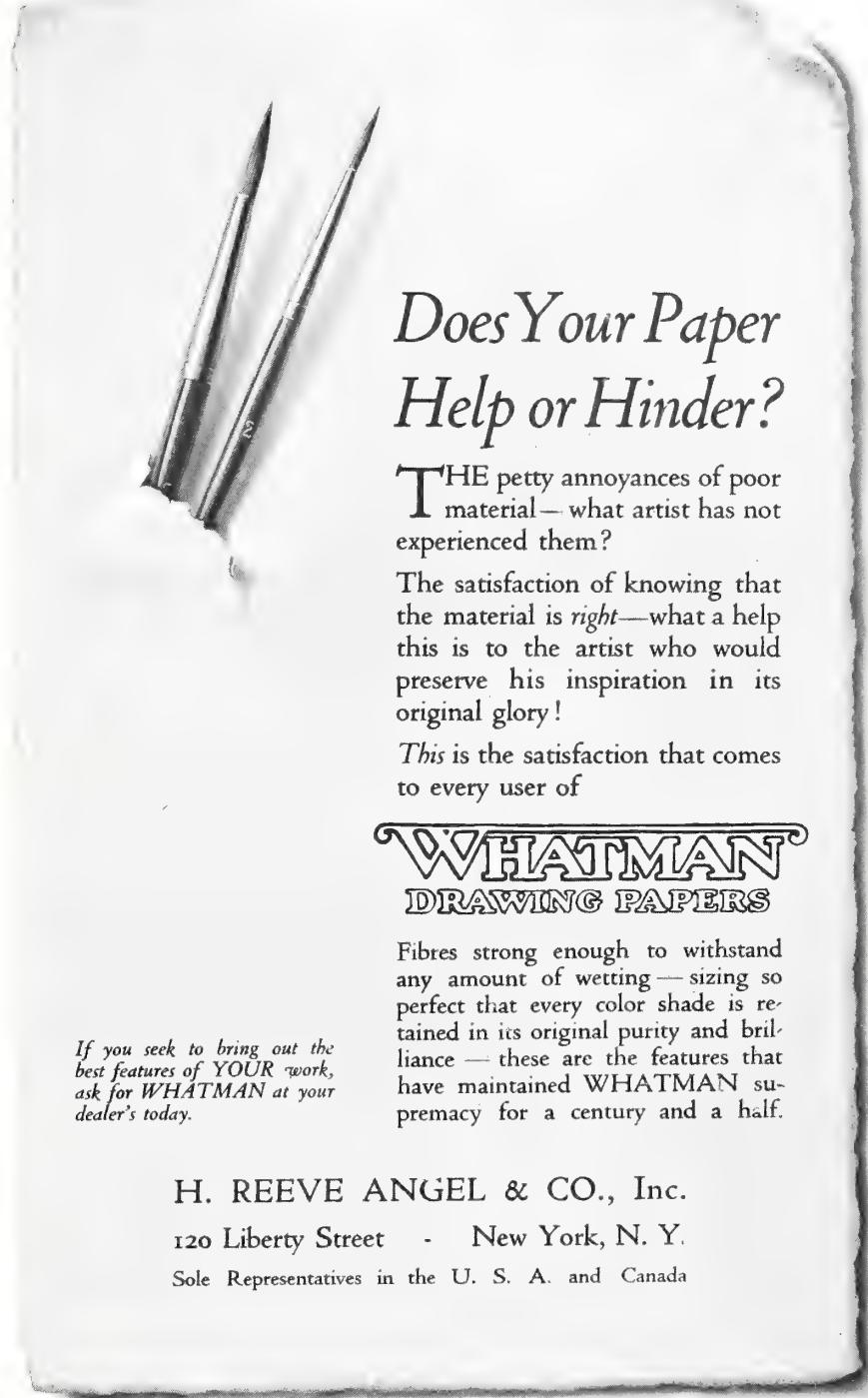


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Another vessel for pouring liquor, but assuredly not water, and for interior not exterior application, is that curious standing figure of a beef-ox, once no doubt a prized table-piece of a butcher's guild in some sixteenth-century German town, and having engraved on its sides the names of forgotten Master-Fleshers of the Guild.

Then there is a very fair array of those problematical vessels which, for lack of a more authentic designation, cataloguers seem agreed to call "food-bottles." Far more probably they were air-tight canisters for drugs—poppy-heads, senna leaves, tamarinds, tonka beans, ginger and orris root, galbanum, tears of balm, clots of gum-benzoin, and all the thousand and one intriguing constituents of the vegetable pharmacopœia of the sixteenth and seventeenth centuries; or for the now more prosaic but then rarer and more esteemed herb of China, bean of Arabia, or the but recently discovered crystals of sugar-of-cane. But guessing, though alluring, is profitless. One guess is as good as another. Portable they certainly were meant to be, as the worn rings atop attest; but one side never seems to be more worn than the rest, which would almost inevitably be the case if they were really the precursors of the Fall-River and political-orator's dinner-pail. They pass by insensible degrees into veritable flasks or bottles—perhaps actual canteens, intended for spirits, cordials, "strong-waters," and to be carried afield by soldier or wayfarer against possible need. Still the

(Continued on page 18)



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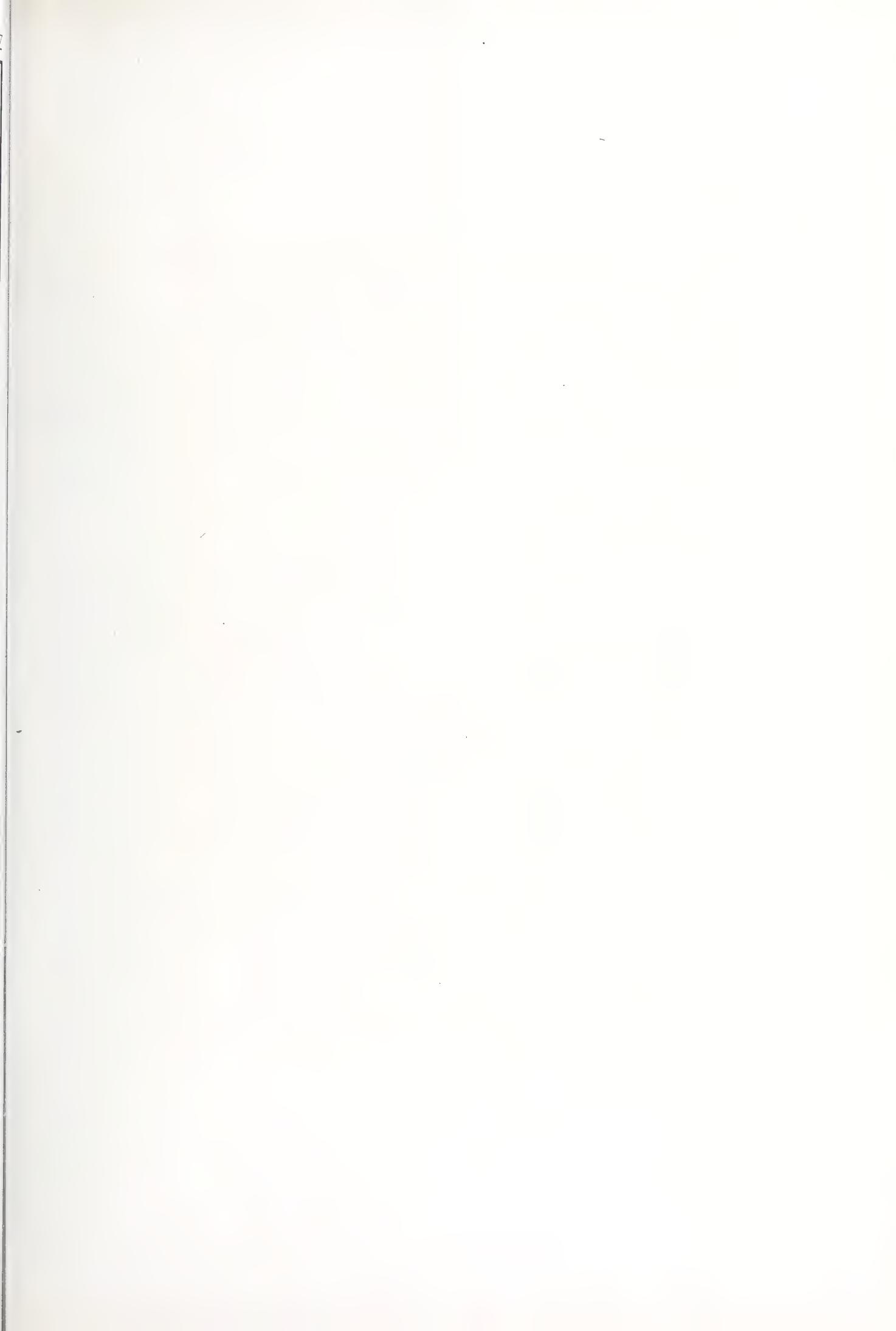
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The INTERNATIONAL • STUDIO •

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JANUARY, 1917

CHINESE CERAMIC COLLECTIONS IN MUSEUMS BY JOHN GETZ

THE varied phases of early Chinese ceramics, as displayed in our museums to-day, offer unusual facilities for students as well as for the general public to compare pottery and stoneware examples that date from remote epochs to porcelains of later times; precise judgment is also given in the catalogue descriptions, together with historical accounts of those early ceramics which should prove interesting and be read by all visitors. A preference for one group or another will always remain with individual tastes and predilections of collectors, as is shown in the present loan exhibition of Chinese pottery and the Altman or Avery collections of porcelains at the Metropolitan Museum of Art in New York. Such an allied presentation at this time with its technical and historical development during the several great epochs, deserves special attention and should lead to a wider knowledge of the subject, and encourage students to study these particular fields

of far Eastern art. Native documentary evidences concerning early Chinese porcelains are somewhat unsatisfactory as has been stated by several writers dealing with Chinese ceramics, for either the specimens described cannot be traced, or they are entirely lost, while the literature remains abundant, but for practical purposes was useless without accompanying illustrations; this want, however, is now supplied by the catalogue generously provided by the museums under consideration here.

Referring to Oriental porcelains, a sort of vague mystery, a sense of something enchanted, surrounds beautiful objects of this class; they not only appeal to our aesthetic sense, but a host of conjectures arise as to how such marvels of clay were produced, and, if they were made in remote periods, cannot they be produced now? Such a proposition may be answered to the point, as was said by a French collector: "There are porcelains and porcelains, as there are paintings and paintings."

It is not so very many years ago that the prized and superlative *chefs d'œuvres* in porcelains and



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Chinese Ceramic Collections in Museums

pottery began to reach the collectors or museums of the Western world, and then their isolated apparition (among the more or less objects of commerce) staggered the amateurs by their transcendent beauty and perfection. Such examples very promptly excited the cupidity of our connoisseurs, while the other products caused but languid curiosity and, in fact, led to some wrong impressions concerning Oriental ceramics as a whole, among even an art-loving public. Meanwhile, thanks to the more ardent researches of the sinologists and amateurs of the Western world, facts have been sifted from fancy and the mooted points in the early history of this art advanced to a surer basis, as we may now note that ancient examples of assured provenance have acquired an importance in the Western collections they had not possessed before.

The great Morgan collection of porcelains, since it changed ownership, and its removal from the Metropolitan Museum of Art in New York, has already enriched several notable private and museum possessions in other cities. Among the latter the University Museum in

Philadelphia has now on view over three hundred examples from this collection alone. This museum has installed a most remarkable presentation of Far and Near Eastern art, where, aside from Persian potteries and textiles, and the Morgan porcelains, are shown early Chinese pottery, stone sculpture, paintings, ancient bronzes, cloisonné enamels, and jade carvings; it may be said that never before have Chinese porcelains received such a resplendent setting. It should be mentioned that the objects are all shown in the new Charles Eustis Harrison Hall, a domed wing of the University Museum, which was only lately

completed and opened to the public. Here varied groups of Morgan porcelains are arranged in the original Morgan showcases and placed under the best conditions of light for inspection, classified according to coloured decoration and periods. Whilst the Morgan collection was doubtless familiar to many Philadelphians, yet the display has surprised and pleased many visitors to the University Museum in West Philadelphia, so it may be justly said that these objects are now receiving considerable attention and study amid their new surroundings.

The feature of having a museum handy for students, whether of the applied arts, architecture or other sciences, is a most desirable one; it saves the student time in travelling miles to distant or outlying park museums in their search for necessary documents, art forms, or other data. All museums do render great service to the public, often more than is realized, so it can be said that such as are specialized and situated close to the seats of learning, show a decidedly new era and progress in museum work, and one that will be more keenly considered in the near future.

In our consideration of Chinese ceramics, as represented in the several museums, we must not lose sight of the fact that the potter's art has ever been referred to in native records, dating back for many centuries to Chinese culture, and that, aside from literature, such objects of clay present an equal source with stone sculpture and bronzes for our acquaintance with the early history and development of those ancient people of the Far East whom we term Chinese. A few of the noteworthy examples from the Morgan Collection are illustrated, by permission of the University Museum.

Cut No. 1 presents a group of three eggshell



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NO. 3



NO. 9



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plates of the "rose-back" variety, centred by one of the famed "seven border" plates, its reverse border showing a *rouge d'or soufflé* glazing of typical quality. The decoration on the face, in delicate and half-toned enamel colours of the *famille rose* palette, includes seven distinct borders of varying designs, which frame the white leaf-shaped centre; this panel is separately painted and represents a domestic scene, with young lady in rich Manchurian attire, seated midst elegant surroundings. Near her are two young boys, one of them holding a lotus blossom (while a favourite symbol, it also indicates the season to be summer). The other boy is pictured playing with a golden toy-like sceptre (*ju-i*), introduced as an emblem for his future desired station. The table close by is laden with art objects and books, also a dragon jar that holds manuscript scrolls, while a purplish-blue vase contains the "coral stick" and "peacock feather" emblems. These carefully rendered accessories indicate that the children belong to the mandarin class and that their father has reached high scholarly attainment with a "three grade" promotion. This plate dates from the eighteenth century (early Ch'ien-lung period) and its diameter is 8½ inches.

The other *famille rose* eggshell plate, shown to the right, is also decorated in delicate overglaze colours. The centre presents a landscape with two young girls, one a flower girl and the other a shepherdess, whose flock is represented by three sheep. The wide framing border sustains a pink diaper of honey-

comb pattern, relieved by white reserves, in oval and oblong vignette shapes, enclosing orchids and other flowers. Era of Ch'ien-lung (1736-95).

The eggshell porcelain plate to the left, including a rose (*rouge d'or*) back, with delicate overglaze decoration in varied enamel colours of the *famille rose* palette, represents a richly attired

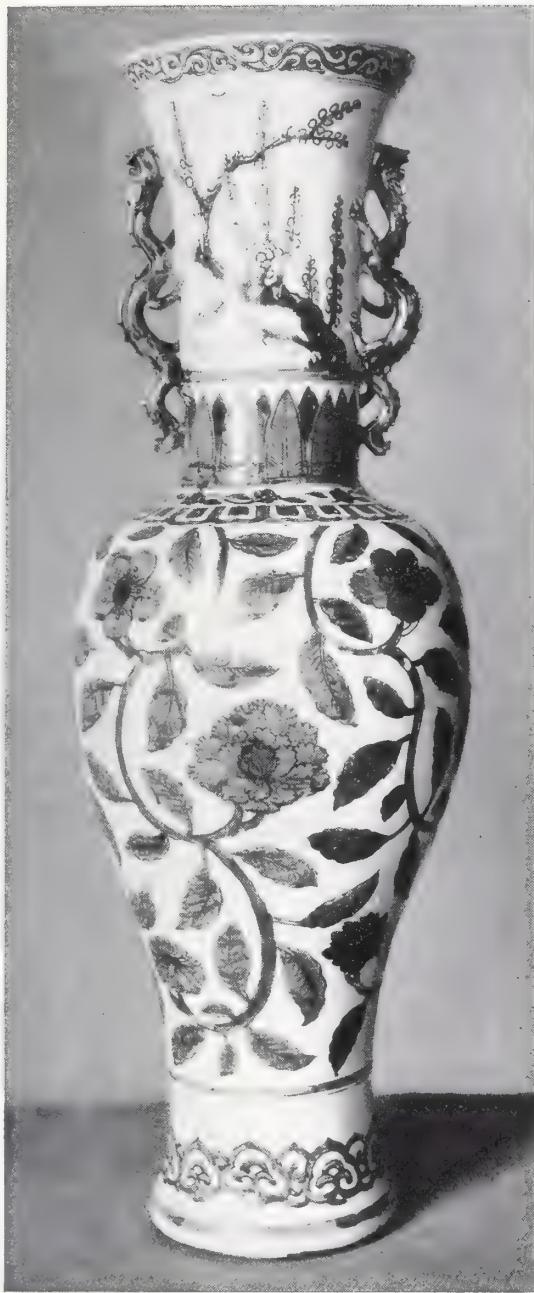
lady of the mandarin class seated midst varied objects of luxury and use, together with her three children; the youngest boy is pictured with a *ju-i* (sceptre) as an emblem for the desired future (that all things may be as wished for). Of the surrounding three borders, the widest sustains a delicate pink honeycomb, interrupted by three petal-shaped white reserves enclosing varied floral details in harmony with the centre; the two flanking borders are narrow. Era of Ch'ien-lung.

Cut No. 2 presents an eggshell porcelain cup and saucer, together with two eggshell porcelain plates. The deep-shaped plate to the right with rich overglaze decoration in brilliant colours of the *famille rose* palette, presents a yellow and black Cochin Chinese rooster standing on the ground close by a pink peony. This bird's head is turned as he looks at his fellow perched on an open rockyery of bright blue, close to which spring pink and

white peonies with bluish-green leaves growing amid yellow and purple asters. The diapered border shows flowers in black on pale-blue ground, interrupted by three white oblong reserves with foliated ends, involving sprays of red peony flowers, chrysanthemum and fruit details. Era of Ch'ien-



NO. 7



NO. 8



NO. 6

Chinese Ceramic Collections in Museums

lung. The eggshell porcelain cup and saucer shown in the centre of cut is described with overglaze decoration in varied delicate and half-toned colours of the *famille rose* palette. The exterior of cup displaying an scalloped and minutely diapered light-blue rim border with black "T" pattern, whilst the reciprocal white field below displays two Cochin Chinese roosters, painted in varied plumage of nature, midst rose-coloured peony flowers which grow near rocky blue ledges. The inner rim shows a red honeycomb border, interrupted by three floral vignettes and a spray of magnolia blossoms. The saucer shows a red honeycomb rim border and three white floral reserves, together with a similar scalloped bordering and white foliated panel, enclosing the rooster and peony flower motif, to match the cup. Ascribable to the era of Ch'ien-lung (1736-95).

The second eggshell plate with "rose-back" and with a charming overglaze decoration in *famille rose* colours of the eighteenth century (era of Ch'ien-lung). The face with pellucid white ground presents a scroll with a brilliant plumaged fly-catcher bird perched upon a flowering peony twig, doubtless copied from a painting, together with flowering buds and young bamboo shoots, while the outer border is filled with plum blossoms and foliage.

Cut No. 3 presents a large decorated *famille rose* plaque of shallow form and fine white Ta Ch'ing dynasty porcelain. The opulent decoration rendered in delicate and light half-tones of the *famille rose* palette, including a series of five borders with varied diaper and floral details; involving miniature landscape and floral vignettes. The centre panel displaying a felicitous entwining of peony and plum trees, filled with blossoms that have attracted a pair of white birds of paradise and two roosters, as seen amid the rich symbolical flowers. Diameter, 21½ inches. Early Ch'ien-lung period.

Cut No. 4 presents an imperial palace jar (one of a pair), described as oviformed with short everted necks and broad bell-shaped cover. Made for the palace, to imitate *fa-lan* or French *champlevé* enamelling on gold. The incised decoration being filled with varied enamel colours on a deep lapis lazuli blue ground, relieved by pink nelumbium flowers and turquoise-blue leafage; represented as growing in a pond where small white egrets appear wading in the shallow waters, or flying over the flowers. The shoulder sustains a

festooning of beads hung with turquoise-coloured pendants; while the neck displays the symbolism of detached cloud patches and the base is bordered by an ornate palmation in harmony with the flower motif above. The foot underneath bears an impressed (*nien hao*) seal mark. Made era of Ch'ien-lung. Height, 17½ inches with cover.

Cut No. 5 presents a superlative *famille verte* bottle of graceful gourd shape with two bulbous segments ending in a short tubular neck. The clear white Ta Ch'ing dynasty porcelain sustaining a remarkable overglaze decoration in translucent colours of the *famille verte* (*juan ts'ai*) variety. A light sea-green "frog spawn" ground is displayed with floral sprays, including small red plum blossoms, chrysanthemums, yellow asters and butterflies, executed in varied green and yellow tones of translucent quality, together with black. This decoration is relieved on the lower segment by four large reserves, shaped to resemble leaves and fruit, upon which appear flowers of the four seasons (notably the peony, lotus, chrysanthemum and prunus), with appropriate birds. The shoulder is bordered with red and white semi-blossoms and conventionalized red and yellow prunus-like rosettes, including green leaves that are introduced in triplet forms between four white reserves, alternately shaped as pomegranate and "hand of Buddha" fruit that separately contain sprays of red prunus and yellow lotus blossoms. This example is no less remarkable for its wealth of detail than for its delicate rendering in translucent glazes. Height, 17 inches. Date: era of K'ang-hsi (1662-1722).

Cut No. 6 presents a cylindrical club-shaped vase with yellow ground, sloping shoulder and attenuated mortar-like neck. Early Ta Ch'ing dynasty porcelain, invested with a broad panoramic landscape painting (the Chinese *shan-shui*), "hills and water" motif, rendered in *san-ts'ai* (three colours) and showing the elements of early Chinese canons for simplicity in composition. A picturesque mountain scene is depicted intersected by a winding lake and slope of adjacent green hills, while more lofty peaks appear in the distance amid cloud strata. Narrow passes leading to habitations show two travellers climbing the hills and admiring the prospect before them; other figures appear below coming away from the lake and their boats. The neck displays a green ground with black bamboo motifs, below which the shoul-

Chinese Ceramic Collections in Museums

der is bordered by a three-coloured lanceolation, whilst the upper rim flange is encircled by a "herring-bone" band. Height, 17½ inches. Date: era of K'ang-hsi (1662–1722).

Cut No. 7 is described in the University Museum Catalogue as a tall square black hawthorn vase of rectangular form, tapering downward from the slightly curving shoulder and with small tubular neck. Dense white textured porcelain of the K'ang-hsi period, invested with a characteristic black enamelled ground. The four sides displaying favourite flowering plants of the "four seasons" (*ssu chi-hua*) rendered in varied tints and growing amid rugged masses of moss-green rocks, against the contrasting black enameled body colour. Each vertical panel presenting a special blossom symbolical of its season: the peony (*mu-tan*) for Spring; lotus (*lien-hua*) for Summer; the chrysanthemum (*chü hua*) for Autumn and the white plum (*mei hua*) blossom for Winter. The neck and four corners are finished by sprays of yellow lotus blossoms, white cranes and emblematic *ling-chih* motifs. Bears an apochryphal mark reading: *Ta Ming Ch'êng hua nien chih*. ("Made in the reign of Ch'êng hua, of the great Ming dynasty") but ascribed to the era of K'ang-hsi (1662–1722). Height, 20 inches.

Cut No. 8 presents a large blue and red flowered vase, its tall oviform body tapering downward to the base and with flaring neck, sustaining two blue ascending dragon handles. Dense white Ta Ming dynasty porcelain, with lustrous dark "Mohammedan" blue underglaze decoration broadly rendered, including deep copper red details. The body displaying scrolled underglaze red stems that hang downward from the shoulder, filled with blue foliage and carrying varied poly-

petalous flowers, like the peony, while other red-pistiled blossoms appear in conventional forms to represent the aster and wild prunus. The shoulder sustains a bordering of blue and red gadrooning, followed by a narrow band in floral details; whilst the neck, encircled by a blue and red serrated leaf palmation, is enriched by red plum tree motifs with pale yellow buds. The base is surrounded by a fanciful blue and white *ju-i* headed lanceolation. Has a characteristic thick biscuit foot of the Ta Ming dynasty. Height, 38½ inches. Era of Wan-li (1573–1619).

Cut No. 9 depicts a large blue and white club-shaped vase with fine cobalt-blue painting under the pellucid glazing; presenting an imposing clustering of mandarin (*hua-niao*) flower and bird motif. The design including small flying birds and a *luan-chi* or pheasant that is perched on a rockery midst symbolical flowering trees, notably the magnolia (*yulan*), the peony-like guelder roses (*hua wang*), blossoms of the plum tree (*mei-hua*) and peach tree (*t'ao hua*). These blooming blossoms of propitious and pleasing omen are remarkable for the accurate rendering in light and dark shades of vibrant sapphire-blue tones, accompanied by touches of the purest cobalt. The neck is completed by a series of narrow lanceolated, dentated and herring-bone bands. The masterly composition is typical, and obviously copied after one of the great Sung, or Yüan flower painters. Height, 28 inches. Date: era of K'ang-hsi (1662–1722).

It is impossible to do more than give a few good illustrations here and to point out their merits for the reader. The University Museum in Philadelphia possesses many representative examples that could aid in guiding its visitors.



NO. 2

T EMPERA BY MAXWELL ARMFIELD

THE word Tempera, taken from the phraseology of the Italian Renaissance, has lately been used to imply an egg-medium exclusively, and indeed it was so used to some extent by Cennini himself in his treatise on art-methods, but the word has no such actual meaning, and merely signifies a medium. We have the same word, of course, in English in varied forms: we can even say that our colours are "tempered" with various oils, etc., in order to render them adhesive and cohesive. The word has become identified so closely with the ancient egg medium, chiefly because that was the method most in practice at the time when technical matters began to be written of with any degree of freedom and accuracy. Fresco was almost the only alternative before the Italian of Angelico's age, and for that no medium but water was required.

So that it is perfectly accurate to speak of a gum-tempera or a size-tempera or an oil-tempera, but in this paper the word will be used to denote the egg-method exclusively; that is to those methods of painting where egg-yolk or the oil of egg is used to bind the powdered colour into a suitable paste for work. Owing to the pioneer revival work of Messrs. Fairfax Murray, Joseph Southall, J. D. Batten, Mrs. Herringham, A. J. Gaskin, and others, tempera has lately come to the fore as a modern possibility to such an extent that the colour-makers have introduced a species of paint, done up in tubes, which they call tempera. It is sometimes ground with some egg-mixture, and sometimes with resinous concoctions. These colours, of which the best are of German manufacture, are excellent for poster-work and all kinds of designing. They are, however, quite unlike true tempera in effect, and it is impossible to use them in the same way. The reason, in the case of those actually ground in oil of egg, probably is that the egg loses as much elasticity in being preserved in this way as it does when preserved in water-glass for the table. The yolk of preserved eggs is very much thinner than that of fresh ones, and almost always breaks into the white before it can be separated for use. At any rate the colours are quite different from those mixed by oneself with yolk of fresh eggs. [The actual procedure is to shake up the yolk of egg with the same quantity of pure water till thor-

oughly mixed. This medium is then ground with the powder colour on a ground-glass slab with an ivory palette knife until mixed thoroughly. The proportion of medium to colour will vary with the colour, but it should be about equal in volume.]

The technique of the medium is now easily accessible to the student in Mrs. Herringham's translation of Cennini's Treatise and in a short pamphlet by her, "How to Paint a Tempera Picture," published by Madderton & Co., who supply the powdered colours and useful palettes, etc., with deep holes to keep the colour moist. The procedure is so different from that of either oil or water-colour that a beginner working in it on those lines will certainly be disappointed. The method is not perhaps more intricate, but as so few painters use it, a good deal of the mechanical part has to be done by the artist himself, and this is entirely to the advantage of the picture.

Whilst the actual practice is straightforward, the use of the medium in its characteristic beauty requires, as a rule, considerable mental readjustment on the part of the painter. It demands a habit of mind, or point of view, that is somewhat rarely met with amongst artists, even to-day. Very broadly it takes time. It requires too, a certain continuity of thought and effort combined with a precision and regularity of workmanship that is much out of fashion at the moment. A tempera picture cannot be thrown off in a wave of emotional excitement. It must be an orderly analysis and expression of a definite emotional idea. The artist should not be at the mercy of his emotions but must have entire control over them as well as over his tools.

The Attraction of Tempera.—Tempera is attractive to almost everyone who sees it. The shock given to the public by the painters of the Birmingham school at the New Gallery ten years ago is forgotten, and Mr. Southall's success in Paris with his tempera exhibition (some of which is now in America) vindicated the method in what was then the art metropolis. The unique attraction of tempera is, of course, its jewel-like colour: its gay and debonair ingenuousness. And especially of late has its decorative value begun to be appreciated. "It goes with architecture" as nothing else does except buon fresco.

To-day as painters, we most of us feel in a period of unsettlement. A new Renaissance is on us. We are *au point du jour*. We know that we need a new sense of colour: purer, cleaner,

Tempera

fresher colour. We want our pictures to be as gay as our best advertisements and journalism. We know that our schools of art have failed us, that we learn very little there that is of any real value, except when they are of the polytechnic order. We know that the pictures that the most advanced of us are painting at the moment are good to see in that they evince a healthy reaction from accepted rules and canons; yet we know that they are not lasting pictures. For one thing they are unpleasant. Oil has failed us; and the best of our efforts are gained by drawing it out of our colour with blotting paper—a procedure not smiled upon by the chemists. Otherwise our daring primaries sink to a dull and horrible rawness in a few weeks, a rawness that sets everybody's teeth on edge, and with a similar sinking at heart we find ourselves obliged to brazen out the position by a feeble defense, taking the line of the irrelevance of beauty and its fluctuation. And all the time we know quite well that whilst it may not be the aim of art to be beautiful so much as to praise beauty, yet, all the same, great art always has been beautiful in result and recognized to be so. At any rate some of us have felt all this, and have had a vague feeling that possibly in the egg yolk might be our salvation.

For myself, I doubt it.

I have experimented with many media at divers times, hoping to find therein my artistic salvation, and have now come to the conclusion that there is only one means of salvation given among painters, namely an intelligent understanding of what they want to do and of how that can be achieved. This question of colour, for instance.

You may spend many years experimenting in order to improve your colour, in the search after colour that is bright and yet not raw nor garish, and all those years of labour may be saved if by intuition or by tuition, you perceive the simple fact that the colour of the picture is entirely dependent on the character of the form, which is but the unfoldment of the rhythm, which is itself immediately controlled by the subject, which is coloured as to treatment by your own mental state and outlook.

The attraction of tempera is specific. It is not general. No medium can be used as a universal language, so that it is only when one has command of every medium that he is quite free to say the most he can.

The painter must first know what symbolism

of technique or language is best able to convey his particular idea. Finally he must know how to achieve this technique. It is obvious that no single medium can fill this immense bill. Temperists have in the past done a deal of harm by claiming for their pet medium more than they have performed or can perform with it. It is necessary to state as nearly as possible just what tempera can and cannot do. Its demands are of steel-like rigidity. If you play about with it, you will lose all the qualities that originally attracted you, but, at the same time, when the method has been systematically learned in the traditional way every one will find that he can use it to express just a little more than has any one else, because every medium is elastic at the demand of intelligence. Tempera has many attractions, but they are inherent in its particular individuality. Its practice, for instance, is essentially formal, and formality is inseparable from its essential nature.

Qualities of Tempera.—The characteristic qualities that attract most painters, as we have just said, have to do with its colour. This peculiar glow in the pigment is due to several facts, chiefly the translucency of the colour and the character of the ground used. The yolk of egg seems to hold the particles of colour much as does amber varnish. It is, however, less rich in effect, and less juicy, and besides has this difference, that whereas amber keeps the particles of pigment separate, and thus encourages mixtures, which retain a clarity unsurpassed in any other method, the egg-yolk for some reason soon becomes muddy when mixed, and so discourages mixtures. Mixed tones in tempera are apt to be dirtier than in ordinary oil colour, possibly because it lacks body. One of the results of this is that the actual colour of the pigment becomes of supreme importance, and a large palette is necessary for varied work.

One collects colours as he collects jewels or rare papers. Mr. Southall has prepared earths himself and used them in his pictures. Another result of the undesirability of mixture is that hues are modified by superimposing one upon the other. This still exists as a practice in oil painting also, but the under-painting is here much less important than in tempera because the pigment is so much less translucent. The effect of under-painting in tempera is to produce an intensity of colour similar to that of stained glass and with a like quality; one colour glowing through the superimposed layer without mixing with it. The

Tempera

colours can therefore be used in a much higher key than in oil without becoming in the least garish. This method relegates the greys, and to some extent pale tints, to other media. It is quite possible to paint a beautiful grey in tempera, of course, but a picture telling as a grey whole is better worked out in oil or fresco, the beauty of tempera being in rich, warm hues, reminiscent of yellow suns and curious flaming after-glow.

In the case of oil paint the natural surface of the pigment is generally considered ugly by painters, and it is only by elaborate manipulation that the surface can be rendered pleasing in itself. On the other hand, in tempera, if the pigment be applied in the legitimate way, it is almost impossible to produce an ugly surface.

The portraits of Botticelli and Francesca, for instance, with their severe and rigorous outline, would be unspeakably wirey and hard in oil, but in tempera such a method merely gives a sense of pleasant firmness and precision.

In his larger wall-paintings such as the Venus picture in the Uffizi Gallery, Botticelli uses the alternative method of the medium, namely the admixture of a considerable quantity of white with all the colours. This method is more akin to modern oil painting—although it never should be so solid—and gives very much the effect of the flatter oil wall-pictures of Puvis de Chavannes. This method is no doubt much the best where the painting is in close proximity to a plastered or a stone wall whilst the transparent method (which does not entirely exclude white) is better for interiors where there is panelling or much wood-work in the architectural setting.

The Ground for Tempera.—The best ground for tempera is gesso. There is no doubt about this, and after years of experiment with others I have personally come back to a kind of gesso ground, whether laid upon canvas or panel. The pigment must have a highly reflective ground in order to bring out its intensity of colour, the light shining up from the white gesso giving the peculiar luminous quality to the picture.

It is obvious that if this translucency is destroyed by rendering the pigment opaque, or the ground a bad reflector, the principal charm of the medium will be destroyed. The solid method does not need a reflector to the same extent, but even here it makes all the difference between a chalky and a pearly effect.

It is true that very beautiful effects may be

obtained by a solid method of painting used with glazes and scumbles after the old Venetian fashion and the older oil methods, but as this is exploited the medium becomes more and more akin to oil and less and less typical in its individuality. Nor are the results as permanent as those of the more severe method.

This is because in tempera the diluent is water, and in the case of frequent glazes over large surfaces of roughened canvas, the paint seems to become so saturated that the drying and hardening is slower than ever and, at any rate in a damp climate, the picture is very apt to mildew. (This can be washed off with vinegar, by the way, without any ill-effect to the picture.)

One should be very careful about using canvases sold as suitable for tempera by the colourmen. I have known these cause the paint to peel off in the most disastrous way. It may do this after the picture has been painted a year or more.

At one time I thought that the development of the medium, along the lines of early Venetian oil painting, promised much, but the experience of about ten years of experiment has convinced me that I was wrong. The tempera medium has not enough body to show to advantage on a very rough surface; it invariably loses its first superficial richness and becomes thin and meagre in quality when compared with oil; although it is in any case very much more permanent. The result of using a smooth, but not necessarily mechanical surface, is exactly the reverse, for, especially when varnished after a year or so, it seems to increase in beauty with age. The pictures of Angelico, for instance, are almost invariably much fresher in colour than anything painted subsequently with the possible exception of the early Flemish pictures.

Its Decorative Quality.—It is doubtless a certain precision of handling that gives tempera the peculiar quality that has come to be spoken of as “decorative.” Many painters have experimented with the medium, attempting to adapt it to the looseness of handling that is almost universal in the modern use of oil-colour. They have for the most part abandoned it because they could not make it respond to their wishes in this direction. Nothing will make it respond.

The egg-colour dries almost immediately after it has been applied (though it does not harden entirely for months), and cannot be manipulated on the panel. This fact demands that the painter

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knows what he wants to do quite definitely before he begins. A defined outline of the composition is therefore necessary in order to get good results. Our present lack of mental discipline renders this excessively distasteful to the artistic temperament: the medium is therefore one of the finest correctives of this unpleasant disease. It is a mistake to suppose that precision in actual work in any way prevents emotional expression. It is becoming clear to painters by degrees that the emotional or vital quality of a picture lies in the use made of line, notan and hue as tools with which to deal with the particular material at hand. There are many ways of using them. The actual nervous touch of the hog brush on canvas is one way, available with oil colour, but there are others, and the precise and careful outline and the juxtaposition of small spaces of glowing hue is another, and especially applicable to tempera.

The modernization of tempera will not be accomplished by trying to combine the free and complex qualities of oil with its own naive and precise richness of effect. The result would not be happy even were it possible of achievement. It would be analogous to the harmonization of a Gregorian chant by Massenet or Ravel. It is just this simplicity of effect that architects admire so much in the medium, for it is capable of taking its place with decorum in a scheme of decoration where a modern oil picture would demand the scheme to be made round itself.

There seems to be a modern superstition that the artist can and should only express himself along one well-defined line of work.

It is obvious that every medium, which reveals another facet of art must enable the artist to reveal another facet of his thought. Because a daisy is seen to be charming, must one forever be doomed to fail in appreciating the peony's very different beauty? It seems then that the modern painter, even if he is not striving to emulate the simple and naive charm of the early painters, may nevertheless find in tempera a medium that will open up to him an entirely new range of delightful subjects.

Moreover, it is quite possible to read Cennini's treatise without accepting the theological superstitions and other ignorances current amongst painters in his time. Nor is the Italian Renaissance the only period of the medium.

It is unfortunate that the Orient should have

devoted itself almost exclusively to starch, but the mode of composition used and especially the scale of colour of the average Persian or Mughal illumination, and indeed of many Northern Chinese paintings, is quite as good a model for tempera work as is the average Italian madonna; better indeed, for tempera is especially concerned with colour, and that of the Italians will not compare with that of the East. The Egyptians, too, almost certainly used tempera on their tombs and furniture, and valuable lessons may be learned from these master-decorators.

The Question of Size and Subject.—We soon begin to find that the precision of handling necessary to the medium, and practically insisting on some sort of stippling of the pigment, dictates the main suitabilities as regard subject and treatment.

Every medium has its own place in the artist's workshop and the qualities of tempera define its scope more definitely than do those of some other media. The most successful tempera pictures will be found to be of moderate size; such a picture, for example, as Carpaccio's *Venetian Ladies on a Balcony* may be said to approach the limit in one direction, whilst Mr. Southall has proved that a miniature in a locket may be a thing of joy if tempera be intelligently used for it. It is quite true that the immense "frescoes" on Italian walls are very often wholly or in part in tempera, and the medium may be used on a wall for much larger work than in a picture with good results, but in this case it more nearly approaches the effect of fresco, and necessarily foregoes the richness of colour that is one of its principal charms. It is also true that many Italian walls owe their popularity largely to advertisement and fashion.

At any rate it seems that very large pictures or wall paintings are more suitably handled in other ways. Firstly because tempera is not adapted to the covering of large spaces. Its best results are obtained with sable or similar brushes, and by means of some kind of large or small stipple. This is rendered necessary by the fact of its rapid setting after being applied to the panel or wall, and the stippling in the case of overpainting seems to have some sort of effect similar to the polishing of wax, adding much to the quality of surface. It therefore relies for its charm on precision and directness of handling, on delicacy of edge, detail and subtlety of silhouette, and especially on the actual quality of its colour. It is

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perhaps scarcely necessary to point out that in the case of large mural work the light is never quite the same over the whole composition, and often varies very considerably. This in itself gives variety to what may in fact be a flat and uninteresting tone of colour, and to achieve an even tone in tempera is a long and laborious process if the space be of any size.

It is also proved, I think, by Chavannes, that a quiet and pale tonality is the most satisfactory for large wall-pictures, at any rate when closely associated with architecture, and this is not the scale of colour that is best adapted for tempera work. At the same time wall-pictures, if of moderate size and set in such a framing as wood panelling, not too far from the eye, would be well carried out in it.

Such work as that of the average early Flemish portrait, more allied to oil in its actual composition, would have been more pleasantly done in tempera, as the rather steel-like rigidity of the varnish work would have been softened by the medium whilst the charming precision of outlook would be retained.

Atmosphere.—Most artists complain that tempera is incapable of rendering atmospheric effect. By this is meant a dozen things as a rule, and may have no real reference at all to atmosphere. If aerial perspective is meant it is quite possible to imitate this effect in tempera if you wish to do so. If what is meant is the loose and vibrant touch commonly applied to oil pictures to-day, then, as was made clear just now, tempera is entirely unsuitable to it. So far as aerial effect can be represented by more or less flat masses of colour, with well-defined edges, it can be quite adequately rendered. It must be said, however, that tempera is not a medium suitable for the treatment of violent effects of weather or of light and shadow. The reasons for this are those arising from the qualities of the medium. Intensity of colour, which is the key-note of tempera, should never be obscured by other considerations. The imitation of effects of light and mist, on the contrary, usually require a pearly or dusty scheme of colour such as is well suited to oil pigment as now used, and it almost always necessitates broken and indefinite shapes, whereas to obtain the utmost intensity of colour the shapes used must be well defined and carefully arranged. So far then as the imitation of light is concerned, the tempera painter, as a rule, passes it by. He

is especially concerned with the local colour of things and not with their interrelation or unification by means of light and atmosphere. It is a medium especially suited to the treatment of individual character, and stands midway between the monumental and generic qualities inherent in fresco and mosaic, and the more democratic appeal of oil and water-colour.

In one direction, however, it can successfully deal with questions of light.

In some of the later colour-prints of Japan, and more clearly perhaps in some of Professor Holmes's oil pictures, we can see the use of colour to express or represent a state of atmosphere and light without any attempt at imitation. There is no looseness of treatment, neither has the modulation of tone anything to do with the result; it is achieved by the actual pitch of colour chosen and the relation between the different hues. I have in mind especially a print by Hiroshige in which black rocks stand up jaggedly against a yellow sky. They rise out of a green space of colour that is very intense, but much lighter in tone than grass would actually be at sunset. These spaces of colour are chosen so rightly that they convey, much better than the most perfect coloured photo could do, the feeling of the scene. They are quite untrue in the limited sense of the word, but they convey a truth of emotion that is much more really true. Such effects as this, dependent on the subtle choice and arrangement of hue and not on the representation of actual fact can often be very effectively treated in tempera, but it is doubtful if even these are quite so satisfactory in tempera as in oil.

Its Possibilities to-day.—It is not irrelevant to remember that each medium has been used over a definite period and to express a definite ideal. As the ideal of the people changed, the method of expression changed with it. This fact has been taken to imply that once it has been discarded an ideal, or at any rate a method, is outmoded and ever after obsolete. This surely is a most disastrous view of the matter, and one which is entirely put out of court by the fact that almost precisely similar forms of art have sprung up amongst peoples widely separated both by time and place, simply because they thought alike and held some ideals in common.

The painted vases of Central America and those of the early Minoan civilization are identical in treatment; the line work of the Greeks and cer-

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tain early Japanese and Chinese drawings are remarkably like, allowing for the different tool employed; whilst the dowdy rose-garlands of the Greek and Roman decadence and those of Europe of the Victorian decadence are identical.

It follows that we may quite fairly conclude the character of the art of a period which acts and reacts on the popular medium of expression, to be the result of the state of mind then prevalent. It is therefore of very little use trying to revive any medium unless the popular temper of the day is able to appreciate that of the time of its invention. This is the case partly with tempera now.

The medium, though known to the Egyptians, was only brought to its highest point of achievement at the time of Angelico in Italy. The Italian Renaissance was a time of turmoil only less marked than that of our own, consequently opinions succeeded each other at such a rate that no medium had time to develop along its own lines undisturbed. The acceptance of perspective and of cast shadows due to the intellectual curiosity of the time more than to any artistic progress, was hasty, and the results were ill-digested. They quickly spoiled the beauty of colour that, coming from the East, Giotto and the Siennese had begun to explore, until by the time of Botticelli Italian colour was already wilted and rapidly blackening in exact ratio to the decrease of spirituality in the popular ideal.

The icy mannerism of the debased Byzantine school which gave way before the audacities of Giotto and his confreres, is not superficially similar to the loose Academism of to-day; but fundamentally it was equally void of thought, equally lacking in aim or message for the time.

It is unlikely that any Giotto will be necessary to the inception of our own renaissance; it being in all probability dependent on a widespread and democratic awakening to the need of beauty in every-day life; but although its appearing may be quite impersonal, it will surely demand a vivid medium of expression, and there are pointers indicating that in tempera it may find at any rate one of its congenial methods. As regards domestic furniture the time of small pictures is, no doubt, coming once more. No one any longer builds ancestral halls, at any rate no one that is likely to have any influence on painting, and there is no medium that is at once so charming as a decoration and at the same time so intimately naive in its characterization as is tempera.



DRY-POINT ETCHING

BY GEORGE SENSENEY

PROVINCETOWN IN ART BY W. H. DE B. NELSON

PROVINCETOWN is rapidly becoming a painters' paradise to such an alarming extent that unless some freshly discovered terrain swallows up some of the great army of canvas carriers, self-respecting artists will be forced to give the little town a wide berth. When C. W. Hawthorne's class march to a subject traffic is paralyzed. This at the East end. At the West under the wing of George Elmer Browne, a steadily increasing class threatens to create similar conditions. The menace is further provoked at strategic points in between by the schools of George Senseney and Ambrose Webster. There are also other schools, as well as crowds of independents and a host of elderly ladies who have apparently deserted the knitting needle for the palette. Besides all these, numerous seasoned artists, who, under ordinary circumstances would be in Europe, are here in evidence, though most of them imbibe salt air and artistic impressions, keeping their paint boxes packed away in their trunks.

It used to be Gloucester and Lyme for the

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artist, but these are deserted villages, beside this quaint little town situated like a smiling dimple upon the nose of Cape Cod. It is a terrifying thought what becomes of all this desperate battle with the tubes. Does it merely enrich the dealers in artists' supplies, or does it serve some practical use, the key to which is yet to be discovered? Still in every sorrow there is consolation and carefully steered past the easels strewn around the town like leaves in the famous valley of Vallom-

gay colour pervaded the room. There was great variety: Futurists, Impressionists, Modernists, those academically inclined, adherents of Putz or Frieske and other unclassified workers filled the walls. We would mention a few outstanding artists, who have not yet found veteran fame: Nancy Ferguson, with her quaint New England types that fit so well with the trim trees and houses; Kendall Saunders, who paints women in sunlight dashingly, convincingly and always with



IN THE SUN PORCH

BY KENDALL SAUNDERS

brosa, the automobile can soon waft one to fresh fields and pastures new, where secluded work is a possibility and a delight.

The logical conclusion of such art industry as we have here suggested is an exhibition and one was duly held last summer in the town hall.

In common with most exhibitions of paintings, the canvases jostled each other, 175 pictures usurping the space of 50, but in spite of crowded hanging and the fact that it was an open-to-all exhibition, quite a number of canvases afforded immediate interest, whilst a modern tendency to

a keen eye for pattern; Ambrose Webster with two brilliant oils; Gerrit Beneker with a fine still life and a luminous portrait; Frederick H. Marvin with very unusual Venetian sketches in pencil; Harold Putnam Browne, well represented with spirited water colours. Among the maturer artists C. W. Hawthorne showed some of his earlier work of great delicacy and tonal quality. A dashing, breezy picture by George Elmer Browne is entitled *Seiners* and won the Isidor Prize last year at the Salmagundi Club. Interesting work by Oscar Fehrer demanded attention.



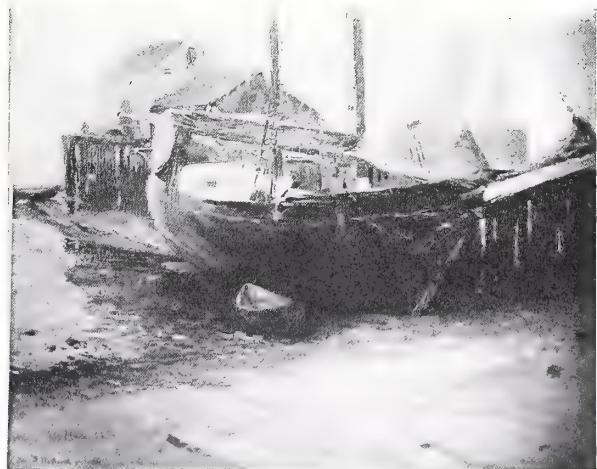
SEWING FOR THE WAR SUFFERERS

BY ELIZABETH WENTWORTH ROBERTS



WELLFLEET

BY REYNOLDS BEAL



GREY DAY, PROVINCETOWN

BY GERRIT A. BENEKER



PORTRAIT OF HON. JOSEPH H. CHOATE
BY J. W. von REHLING QUISTGAARD

Modern Art in Leeds

MODERN ART IN LEEDS: THE COLLECTION OF MR. SAM WILSON. BY ABEL TORCY.

ALTHOUGH Leeds ranks as one of the most important and at the same time one of the wealthiest cities of England, it would be difficult to pretend that as an artistic centre it has attained any marked prominence. Some excellent libraries are to be found there, but no author of any renown; one can hear some good music there, but I am not sure that it would be possible to find a single composer. As to the museum, in spite of the intelligent activity of Mr. Frank Rutter, who since his installation as curator has done his best to elevate the taste of the citizens, it is, leaving out of account a few works, not at all worthy of a city whose commerce and industry have given it a place among the first in the kingdom. Exhibitions of pictures are by no means frequent, and are generally of inferior interest, and private collections are both few in number and on the whole rather poor in quality. Among these, nevertheless, there is one in which we find some of the greatest names in contemporary English art represented—I refer to the collection of Mr. Sam Wilson.

It is to Mr. Wilson that the City Art Gallery at Leeds owes the admirable decorative panels by Mr. Frank Brangwyn which in 1906 ornamented the British Section at the Venice Exhibition. With the Sadler Collection, the Brangwyns of the Fulford Collection and the celebrated bronze fireplace of Alfred Gilbert these panels constitute the chief things of artistic importance to be seen in Leeds. This fireplace, worthy of the palace of a Medici, is the most notable item in the collection of Mr. Wilson, and to describe it adequately would require a special article and numerous detailed illustrations of the figures, columns and ornaments which give it high

decorative value. In an article contributed to this magazine seven years ago (November 1909) Mrs. Macklin, who had a short time previously paid a visit to the master sculptor at Bruges, speaks of this monumental *cheminée*, on which Gilbert was still working at the time of her visit, as one of his most important productions.

Although Brangwyn is only represented in the Wilson Collection by a couple of sketches and a canvas of moderate dimensions, this master displays such qualities of style, such imaginative inventiveness and such vigour of *facture* that it would be not at all an exaggeration to pronounce him the greatest lyric painter of modern days. Every foreigner who takes an interest in English art is astonished that here in his own country homage is not paid to him as one of the two authentic geniuses of contemporary art—the other being the great French sculptor, Auguste Rodin. That certainly is how he is regarded on the Continent, and perhaps before long it will be the opinion here also, for I do not know of any



"ROMANTIC LANDSCAPE"

BY JAMES PRYDE



"A SPANISH WOMAN." BY
WILLIAM ORPEN, A.R.A.

Modern Art in Leeds

one who has attained the greatness of his style, his breadth and force, and the complete independence of his creations—sometimes, it is true, a little superficial and hasty, but far more often quite magistral in their breadth. We may cite here, as belonging to the Wilson Collection, his beautiful painting of *Old Kew Bridge*, of which a reproduction in colour appears among our illustrations, and a design for a fan in which we surprise the master in a smiling mood, whereas his art has chiefly been attracted by great spectacles of modern industry or the virile interpretation in terms of sumptuous colour of his Oriental experiences.

Industry, too, has inspired George Sauter to one of his finest works—*The Leeds Picture*, which forms part of the Wilson collection. This canvas, very different in subject from those he is best known by, symbolises the homage of Labour to Beauty, to whom the products of local industry are offered by attendant females, and is certainly one of the most harmonious and complete pictures that the artist has produced.

Sauter has often been reproached with not carrying his pictures to completion. This reproach is as a rule a proof of ignorance, for as Théodore Rousseau has very truly observed, it is not the amount of detail that constitutes a finished picture but the harmonious co-ordination of its parts. One might, with just as much injustice, reproach Orpen with giving too much finish to his pictures, were it not that he has himself furnished a contradiction. Though at times he appears to be content with an almost literal imitation of nature, this artist is so diverse that just when you think you have grasped some of the elements of his personality he eludes you. He is never the same in any two works, and one must be acquainted with all he has done to formulate a judgment comprehending the

essential traits of his art. His canvas *A Spanish Woman* shows him to be a fine painter with a sure hand, a painter, too, who never trusts to the luck of inspiration; at the same time very objective, and more anxious about the solid modelling of his figures than bathing them in an atmosphere in which they can breathe and live. A draughtsman of disconcerting precision, we see him express by a stroke of his chalk psychological nuances of the most subtle kind. Almost invariably his talent evokes a very high opinion, and if at times we may hesitate to follow him in the domain of illustration and anecdote we feel obliged none the less to recognise him as one of the most original and versatile artists of the modern British School.

George Clausen is represented in the Wilson Collection by quite a large number of landscapes, figure-subjects and interiors, which enable one to follow the evolution of the artist, and to discern the influences to which he has been subject and from which he has at length freed himself. Amongst these influences the earliest is that of Bastien-Lepage, the great French realist, who some thirty years ago seems to have exercised a real



"HARWICH QUAY"

BY J. BUXTON KNIGHT



"CLAIR DE LUNE"

BY HENRI LE SIDANER

ascendancy over the English painters of his generation. His *Head of a Peasant*, *Head of a Young Girl*, and *Children in a Wood* recall Bastien-Lepage in their literal imitation of Nature. This imitation then became tempered by a singular poetical quality—thanks to the influence of Millet, who appears to have been the next object of Mr. George Clausen's admiration—an admiration infinitely more legitimate and at the same time a better source of inspiration. Several of the landscapes bring to mind the Barbizon master by similarity of subject, by the simplicity of the figures and the stylised interpretation of the peasant. An interior *Twilight* shows Clausen freed from all extraneous influence. It is a charming picture, harmonious in composition and fine in sentiment. It marks the triumph of a painter who in his landscapes has striven to resolve the modern problems of light and *plein-air*.

It is not by atmospheric qualities that another master of English landscape, Buxton Knight, is distinguished—an artist unknown, I believe, outside England, and whose reputation even in England seems to have been quite local, limited chiefly to the North, and especially Yorkshire, where collectors have given him a preponderating

and perhaps unduly conspicuous place. The Wilson collection contains about a score of his canvases, one of which at least can uncontestedly be acclaimed as a *chef-d'œuvre*. Buxton Knight, who was a very prolific worker, appears to have been one of those unequal painters whom one ought to see at their best while taking care to avoid the mistake of regarding them as mediocre on the strength of their ordinary productions. Speaking generally, his chief recommendation is his colour, rather conventional though it was occasionally. He possesses a real sense of grandeur, yet nevertheless he manages to relegate interest to the four corners of his pictures, while at other times he spoils a good result by figures added as an afterthought. Still, in spite of these defects and the browns which age many of his works, one feels to be in the presence of a master of landscape painting, distinguished by robustness and versatility, and above all by that sentiment of grandeur which is the mark of all true masters.

Another painter of Yorkshire who deserves to be better known is Mr. Mark Senior. The Wilson Collection has several of his works which are to be admired, notably *A Flemish Washhouse*. This canvas, broadly treated and rich in impasto,



"TWILIGHT." FROM AN OIL PAINTING
BY GEORGE CLAUSEN, R.A.





"A FLEMISH WASHHOUSE"
BY MARK SENIOR

Modern Art in Leeds

affiliates Mr. Senior to the best colourists of the Flemish School. Unlike Orpen he does not introduce any literary intention into his pictures. With him as with Fromentin "la belle peinture est sans prix!" And like Clausen he possesses

an uncommonly good example of his work and one of the best of the Collection; the excellent little canvas of G. W. Lambert, *The Pond*, and the *Romantic Landscape* of James Pryde. Mr. Wilson is also the happy possessor of works by



"TWYFORD LOCK"

BY BERTRAM PRIESTMAN, A.R.A.

a very poetic feeling for Nature, whose essential beauties he interprets independently of any theory. In the Art Gallery at Leeds there is an excellent example of his work but one which does not give an adequate idea of his talent. That is best studied in private collections, and in that with which we are here concerned, besides the picture named above, *A Flemish Mother and her Child*, and *A Sunny Street*, testify to the frank sincerity of the artist, a true painter in the best sense of the word.

To do justice to all the numerous pictures of note in the Wilson Collection is impossible within the limits of this article, but the reproduction of a few of them fortunately makes comment superfluous. I should like, however, to cite as particularly interesting the *Clair de Lune* of Henri Le Sidaner, one of those nocturnes of delicate tonality in which this French master excels; the picture of *Twyford Lock* by Bertram Priestman,

David Muirhead, Wilson Steer, Walter Russell, Edward Stott and other leading painters of the modern School to which perhaps I may be able to refer on a future occasion. In addition various prominent artists of Continental Schools are represented, such as Mancini and Joaquin Sorolla. The Belgians school is represented by a picture of *London Bridge* by Maurice Blieck, in which this artist's impressionistic treatment of atmosphere and masterly craftsmanship are seen to advantage, and several landscapes by Heymans, dating from his best period.

A scheme of mural decoration designed by Mr. Brangwyn for the Church of St. Aidan, Leeds, has recently been completed by the placing in the eastern apse of a large composition, executed in vitreous mosaic (instead of tempera as originally contemplated) representing a scene in the life of the Saint, the effect being very rich.

"AUTUMN." FROM THE OIL
PAINTING BY MARK FISHER, A.R.A.





BRONZE FIREPLACE
BY ALFRED GILBERT

The Arts and Crafts Exhibition



"THE POND"

BY G. W. LAMBERT

ARTS AND CRAFTS AT THE ROYAL ACADEMY. *(Second Article.)*

IN spite of an unfortunate beginning, the eleventh exhibition of the Arts and Crafts Society has been a pronounced success, and great credit is due to the President and the members who worked with him for overcoming the difficulties caused by want of time and the unavoidable lack of labour. The rooms at Burlington House, in a state of chaos at the Press view, were by unremitting energy brought in a few days to order and completeness, and the Society was rewarded by what has probably been a record attendance of visitors curious to see Mr. Wilson's interesting scheme of reconstruction and decoration, and the thousand and one objects of art and industry displayed on all sides in the galleries.

The exhibition was a large one, and the catalogue entries were twice as numerous at least as at the first exhibition of 1888, where Burne-Jones, who at the beginning had little hope of the success of the scheme, found "some beautiful things, delightful to look at." There were beautiful things

also at Burlington House last month, but the character of the exhibitions of 1888 and 1916 was curiously different. In 1888 there was an overwhelming display of wall papers, and a quantity of that work in copper, brass, and wrought iron, the making of which was a favourite pastime of the amateur of a generation ago. But there was no jewellery in the first exhibition, and only one example of writing and illumination, and the silversmith's work was negligible. Furniture was represented almost entirely by two or three examples from the workshops of Morris, who was, too, almost the only exhibitor of textiles.

Textiles were well represented at Burlington House, to which the firm founded by Morris contributed some attractive tapestries, as well as two looms, which when at work were always surrounded by a small crowd. Among many beautiful fabrics shown in this room should be mentioned the damask in purple and dull gold (82), and the "Orchard" tapestry (78) shown by Mr. Edmund Hunter; the hand-woven silk bedspread in rose and gold by Miss Inez E. Skrine (5), and the hand-woven fabric (27) designed by Mr. Reginald Warner and exhibited by the Gainsborough Silk

ARTS AND CRAFTS EXHIBITION, ROYAL
ACADEMY: RETROSPECTIVE ROOM, FROM
WILLIAM MORRIS, 1834-1896, TO WALTER
CRANE, 1845-1915



The Arts and Crafts Exhibition

Weaving Company. Fans, lace, and needlework of all kinds were shown in the cases, and a few good pieces of pottery were also to be seen in the room, among them a shapely vase of bluish-green exhibited by the Pilkington Tile and Pottery Company, and some large two-handled vases designed by A. H. and Louise Powell.

The old Water-Colour Gallery at Burlington House was transformed into five rooms, the largest of which was devoted, so far as the walls were concerned, chiefly to lithography, designs for stained glass, and drawings of various kinds. In the cases were examples by Miss Gwen White, Miss Lucia B. Bergner, Miss Louisa Benjamin, Miss Gertrude De la Mare, and others, of that work in stained wood which is practised with so much success at the Regent Street Polytechnic, and of which numerous articles were recently reproduced in this Magazine. In the Lithograph Room also were placed two of Mrs. Phoebe Stabler's capital designs in lead for the adornment of gardens, the little figure of a girl carrying a huge garland of fruit and flowers (91), and the ingeniously contrived *Bird Bath* (152) which we have already illustrated. Some of the smaller apartments on either side of this room were occupied by the Royal College of Art and the Birmingham Municipal School of Art, the only institutions of this kind that showed collective exhibits. The Birmingham group contained more than 120

objects, ranging from jewellery, silversmith's work, and steel dies, to embroidery and designs for stained glass. It was in every way creditable to Birmingham, and it is a pity that there were no representative groups from such great London schools of the applied arts as the Central and Camberwell, whose students, however, gave valuable assistance in the decoration of the galleries.

In the room occupied by the Royal College of Art the work of the embroidery class alone was represented, and among the many articles shown by Mrs. A. H. Christie's clever pupils the sampler was very much in evidence, as it was, too, in other parts of the exhibition. Apparently there is a revival of the fashion for the sampler, in executing which the modern girls show themselves to be as skilful as their forebears of bygone centuries. Some of those from the Royal College of Art are topical, and should be interesting, if preserved, to future generations. Such are Miss C. N. Crew's *War Sampler* (189), and Miss H. Wheeler's *London Town, 1916*.

Most of the metal work and jewellery at the exhibition was arranged in the small gallery familiar to visitors to the Royal Academy as the Black and White Room. Here was a fine group of enamels by Mr. Harold Stabler, small decorative plaques remarkable for originality of design as well as for their colour. In a case close by was the casket of silver, gold, and enamel made by the



SIDEBOARD IN ENGLISH WALNUT AND EBONY, DESIGNED BY ERNEST W. GIMSON, EXECUTED BY E. SMITH AND H. DAVOLL
(Lent by Allan Tangye, Esq.)



ARTS AND CRAFTS EXHIBITION: THE "HALL OF HEROES," DESIGNED BY HENRY WILSON; CONSTRUCTIONAL WORK BY F. W. TROUP

The Arts and Crafts Exhibition



ARTS AND CRAFTS EXHIBITION : "ECCLESIASTIC." DESIGNED BY HENRY WILSON.
APSIDAL CHAPELS BY LOUIS DAVIS AND REGINALD HALLWARD (*See opposite*)

same artist for the Fishmongers' Company for presentation to Lord French, by whom it was lent for exhibition. The casket, illustrated last month in *THE STUDIO*, is a fine piece of work, in the decoration of which the Russian Bear, the French Cock, and the British and Belgian Lions are introduced. The lid is adorned with an ingenious pattern in gold of English heraldic lions and the lilies of France, and the inner case of ebony is divided into two compartments, one for the roll and the other for cigarettes.

The President of the Arts and Crafts Society, Mr. Henry Wilson, showed in this room a case of jewellery and another of silver. The jewellery, excellent in workmanship and uncommon in design, included among many things of interest a striking tiara lent by Lady Llewelyn Smith. Another good collection of jewellery came from Mr. and Mrs. Gaskin, and among others who contributed interesting pieces were Mr. William T. Blackband, Miss Kate M. Eadie, Miss Cecilia

Adams, Miss Kathleen Adshead and the Misses Ramsay. The combinations of silver and shagreen shown by Mr. J. Paul Cooper were attractive, notably the octagonal casket (200 v) and the small circular box in black shagreen and silver. Good work in silver was also contributed by Mr. C. R. Ashbee, Mr. Edward Spencer, and Mr. Alexander Fisher; Mrs. Richter showed a case of beadwork; and in another case hanging on the wall near the doorway was a collection of gems—onyx, cornelian, moonstone, quartz, agate, and crystal—ably carved in portrait and other designs by Mr. Cecil Thomas.

Mr. Wilson's scheme of reconstruction included the building of four small rooms in the Fourth Gallery and three in the Fifth Gallery, and the considerable spaces that remained were christened respectively Domus No. 1 and Domus No. 2. Domus No. 1 recalled the Arts and Crafts exhibitions of earlier years, for it contained examples of many industries arranged indiscriminately, and



APSIDAL CHAPEL, DESIGNED AND EXECUTED BY
REGINALD HALLWARD WITH THE ASSISTANCE
OF MRS. HALLWARD, PATIENCE HALLWARD,
MARGARET B. CALKIN, AND PAULINE MOLL

The Arts and Crafts Exhibition

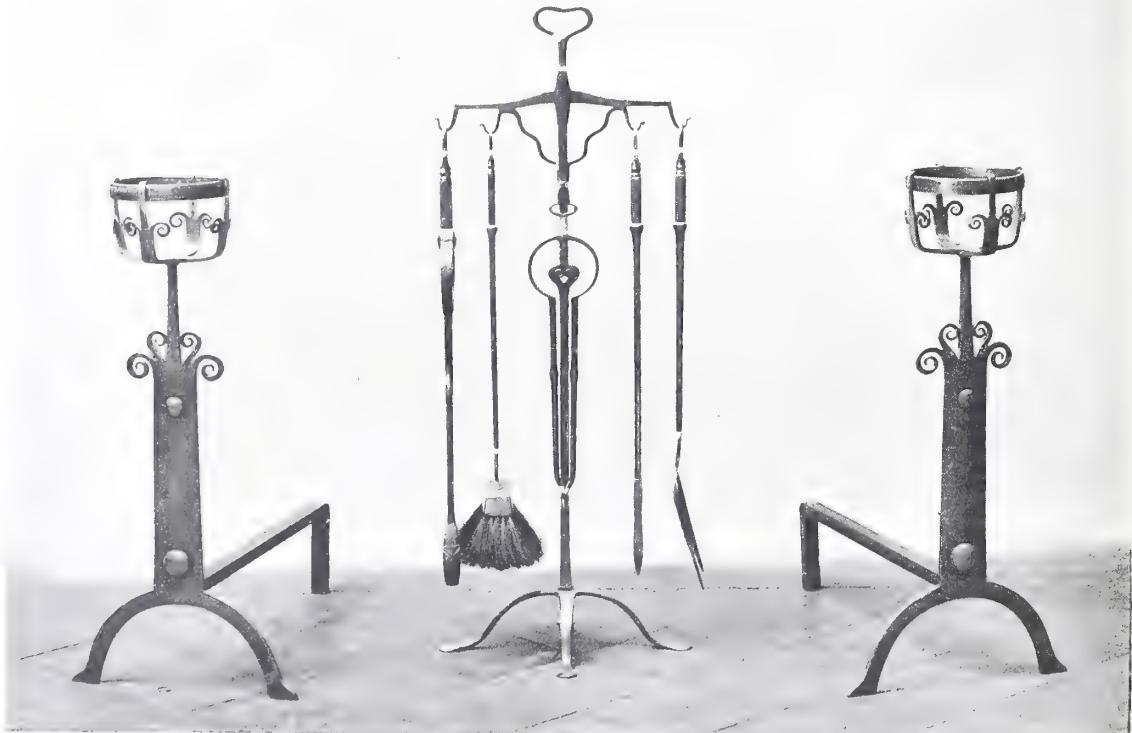


TABLE CABINET IN ENGLISH WALNUT
DESIGNED BY ERNEST W. GIMSON; EXECUTED BY P. BURCHETT

among them the only dresser—a very good one designed by Mr. Ambrose Heal—that found its way to Burlington House. Mr. Heal showed near the dresser one of the three bedsteads in the exhibition, a little four-poster of walnut wood, and there was another close by in the attractive bedroom for a small country house designed by

Mr. A. H. Christie and Mrs. Christie and Mr. F. W. Troup. The Christie bedstead was of iron with painted decoration, and the furniture of the bedroom with its white-curtained window, looking out into Domus No. 1, included specimens of the work of Mr. E. W. Gimson, Mr. Sidney H. Barnsley, Mr. Robert Christie, Mr. T. Okey, and Mr. Norman Jewson.

Another bedroom, opening out of Domus No. 2, was furnished by the Women's Guild of Arts, and the descriptive notes in the catalogue seem to suggest that its designers had economy in view when they were planning it. "A lady's bedroom," we are told, "has been furnished by the Women's Guild of Arts, in which elaboration and luxury have been purposely avoided." Those who read



FIRE IMPLEMENTS DESIGNED BY ERNEST W. GIMSON—THE FIREDOGS EXECUTED BY S. MUSTOE;
THE SET ON STAND BY ALFRED BUCKNELL



FLOWERS, PLANTS AND FISHES, BIRDS, BEASTS, FLYES &
BEES, THERE'S NOTHING NEERE AT HAND OR FARthest
SOUGHT BUT MAY BE WITH THE NEEDLE SHAP'D & WRAUGHT.

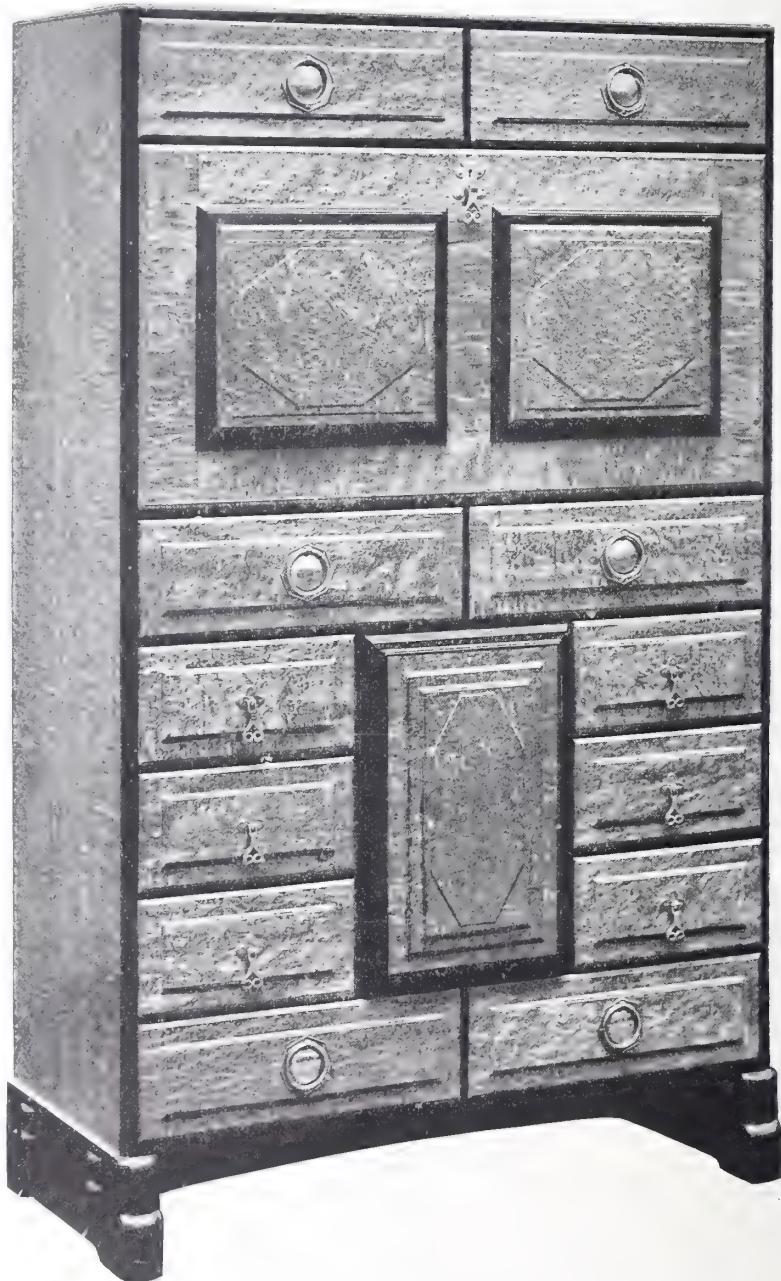
EMBROIDERY PANEL. "A FLOWERING
TREE." DESIGNED AND EXECUTED
BY E. RUTH RAYNER

The Arts and Crafts Exhibition

this note would naturally expect to find that it referred to a bedroom furnished at a moderate cost, but the reverse was the case. Some of the articles in the room in which elaboration and luxury had been purposely avoided were not priced in the catalogue, but the total cost of those that were priced approached £500. The price of the bedstead alone, with the hangings, was £170! Other small rooms in the exhibition were designed or arranged by Mrs. Louise Powell, Mr. Allan F. Vigers; and Miss May Morris jointly with Mr. Ernest W. Gimson. The last named of the three was by far the most successful, sober and reserved in its general scheme, not too crowded, and hung with a Morris paper that formed a fitting background for Mr. Gimson's excellent furniture. The Gimson cabinet work was in fact one of the best features of the exhibition, the furniture in which would have made a poor appearance without the sideboards, tables, chairs, and other pieces produced in the village workshops at Sapperton in Gloucestershire. There should be hope indeed for the revival of village industries when work like this is the result. But a master craftsman is essential to the production of examples such as those from Sapperton, and while villages are many master craftsmen are few. Several examples of Mr. Gimson's furniture exhibited in Domus No. 1 or No. 2 are shown in the illustrations that accompany

this article, together with another work from the same galleries—Miss E. Ruth Rayner's embroidered panel (245) *A Flowering Tree*.

Many good book-covers were shown in the cases in Domus No. 2 and the University Room which adjoined it. Printed books, illuminated manuscripts by Mr. Graily Hewitt, Miss Margaret B. Calkin and others; and decorated and illuminated books shown by Mr. Allan F. Vigers were



WRITING CABINET IN BURR ELM AND EBONY, DESIGNED AND EXECUTED
BY ERNEST W. GIMSON (*Lent by Mrs. Cecil Firth*)

ARTS AND CRAFTS EXHIBITION : THE TEXTILE ROOM



The Arts and Crafts Exhibition



WRITING CABINET IN ENGLISH WALNUT
DESIGNED BY ERNEST W. GIMSON; EXECUTED BY R. COBB

also displayed in Domus No. 2, as well as numbers of designs, drawings, bookplates, book illustrations and cartoons.

The four apsidal chapels in the Central Hall at Burlington House were designed by Mr. Henry Wilson, Mr. Louis Davis, Mr. Reginald Hallward and Mr. Charles S. Spooner. The most uncommon of them was that by Mr. Hallward, in which a painted altar-piece, representing the Mother of Humanity with the remnant of her children escaping from the bondage of outworn beliefs, was backed by a screen of black lacquer. The silver altar-cross, candlesticks and vases for the High Altar at Liverpool Cathedral, designed by Mr. W. Bainbridge Reynolds in collaboration with Mr. Gilbert Scott, were shown in the Central Hall (rechristened "Ecclesiastic" by the Arts and Crafts Society), and close by in the adjoining Municipal Hall was the altar designed by Miss Jessie Bayes and illustrated last month in the first article on the exhibition. This altar, the most ambitious and probably the most successful of this artist's works, is carried out in a rich scheme of blue and gold, with curtains of blue and purple shot with gold that add to the general

harmony. The triptych represents a vision of nine angels supporting the mystic chalice, and the chalice is repeated in the centre of the frontal, where the figures typify the Four Elements.

Some good pottery was to be seen in the Municipal Hall, and interesting glass by Mr. Harry J. Powell and Miss Nelia Casella. A fine case of domestic pottery was contributed by Mr. and Mrs. Alfred Powell, and a group of lustre ware by Sir Edward Elton. The Pilkington Tile and Pottery Company was well represented here, and the work of Mr. W. Howson Taylor, Mr. and Mrs. Phoebe Stabler, Mr. Thackeray Turner, Mr. P. H. Tunnicliff, Messrs. Alfred and Henry Hopkins, Miss Frances E. Richards, and others ; all helped to give interest to the section. W. T. WHITLEY.

[In a later number we hope to give a few further illustrations of objects which could not be photographed to advantage in the galleries while the exhibition was open.—EDITOR.]



MAHOGANY CABINET WITH SILVER HANDLES
DESIGNED AND EXECUTED BY ERNEST W. GIMSON
(Lent by J. Henry Thomas, Esq.)

ARTS AND CRAFTS EXHIBITION : "DOMUS"
No. I WITH DECORATIONS BY J. WALTER
WEST, R.W.S., AND JAMES GUTHRIE



Henri Harpignies: In Memoriam

HENRI HARPIGNIES: IN MEMORIAM. BY G. FREDERIC LEES.

LIKE one of those forest giants whose stately rugged forms he loved so well to depict, Henri Harpignies lived on until well-nigh a century old. He had just completed his ninety-seventh year when, in August, he passed away at St. Privé, in the Yonne. Wholly absorbed in his life's work until the very end, no more noble or more inspiring example of steadfastness in art and a love of Nature can be found than that of the landscape painter who, among his fellow-artists in France, came to be familiarly known as the "Old Oak." For whatever the outside world might be thinking or doing, he hardly ever (apart from his occasional divagations into the realm of music) paused in his labours—his loving task of interpreting the rustic beauties of Auvergne and the Haut-Bourbonnais, the elusive morning and evening effects on the banks of the rivers of Touraine, or the subtle Italianesque atmosphere and colour of Provence.

Harpignies, who was the *doyen* of French painters, and in the writing of whose life it would be neces-

sary to retrace the whole history of French landscape art in the nineteenth century, was born in 1819 at Valenciennes. Like many other artists who attained celebrity, he met with little encouragement from his father (a man of commerce with interests in iron and sugar at Anzin and Denain) when, as a youth, he showed a disposition to follow the profession of art. At the age of fifteen he expressed a wish to become an artist, and, his school-days over, he kept this object ever in view. Whilst travelling for his father from village to village, he is said to have spent his leisure hours in noting, in a pocket sketch-book, the landscapes which charmed him. "These first essays in art," says M. Thiébault-Sisson, "were wholly unlike, both in feeling and in execution, the vignettes which then delighted the public, and in which artists thought they were always obliged, not to interpret Nature literally, but to dwarf and deform it, so as to make it acceptable." Submission to parental authority brought its reward in time: his father at first allowed him to follow the advice of an old local artist and finally—some say on the recommendation of a M. Lachaise, others on that of an influential friend, the chemist Jean Baptiste



"CAP-MARTIN"

WATER-COLOUR BY HENRI HARPIGNIES

(Zoubaloff Collection, Petit-Palais, Paris)

Henri Harpignies : In Memoriam



"IN ITALY"

WATER-COLOUR BY HENRI HARPIGNIES



"NICE"

WATER-COLOUR BY HENRI HARPIGNIES

(Zoubalof Collection, Petit-Palais, Paris)

Henri Harpignies : In Memoriam

Dumas, then Minister of the Interior—to leave for Paris, where, with an allowance of 150 francs a month, which made him, like Manet, in the eyes of his studio comrades, a veritable *fils de famille*, he became a pupil of Achard, the landscape painter and etcher. He was then twenty-seven.

A curious example of an artist who made a tardy beginning with the serious study of the principles of art and whose development was remarkably slow, Harpignies did not begin to paint his first pictures or to exhibit seriously until he was well over thirty. Having worked with Achard from 1846 to 1849, he went, at his master's suggestion, to Italy, where, in Rome, Naples and Capri, he spent two years.

Italy, as Harpignies often used to tell those who went to see him at his studio in the Rue Coëtlogon, in Paris, exercised a great influence on his talent and imagination. "It was Rome which formed, created, sustained me—and which sustains me still; it is to Rome that I owe not only my most noble emotions but also my finest inspirations," he told his friends. "That is what should be said above everything, so that all who desire to learn can go there and, face to face with beauty, realise how enchanting it is."

So far so good; but it was not until much later that the artist wholly benefited by his visions and the spirit of Italy. Viewing his work as a whole, it is easy to detect that he was for a long time hampered, like all the landscape painters of the First Empire, by the tools at his disposal, to wit the very fine brushes then used, and which resulted in a petty and cold interpretation of Nature. Moreover, the

artist himself was well aware of this and cast aside his *pinceaux* for flat brushes. But the perfect handling of these came only through long practice. Early evidence that he was mastering their use is seen in the pictures which he painted about 1856 on the plains bordering the Rhine.

Corot and Théodore Rousseau were the two great sources whence the art of Harpignies sprang. The poetry of the one, the strength and correctness of design of the other constantly inspired him until he had formed a style which was wholly his own. But development, as I have said, was remarkably slow. It was not until he was forty-seven—in 1866—that he received his first medal for a picture,



"WINTER WOODLAND SCENE IN THE ALLIER"

WATER-COLOUR BY HENRI HARPIGNIES
(Zoubalof Collection, Petit-Palais, Paris)

Henri Harpignies : In Memoriam



"THE OLD PROMENADE, NICE"

OIL PAINTING BY HENRI HARPIGNIES

(Zoubaloff Collection, Petit-Palais, Paris)

called *Le Soir : Souvenir de la Campagne de Rome*, which was bought for the Luxembourg. He had by that time entered well on what may be called his second period, when connoisseurs began to remark that a new and great artist, with a distinct note of his own, was among them. A number of fine examples of this period in the life of Harpignies are to be seen in the Petit-Palais, in Paris, thanks to the generosity of M. Jacques Zoubaloff.

Henceforth, Harpignies proceeded from triumph to triumph. His famous picture *Le Saut du Loup : vue prise sur l'Allier* was exhibited at the Universal Exhibition of 1878, side by side with an equally beautiful work *Les Chênes du Château-Renard*, and marked a fresh departure. The Department of the Allier, forming part of Auvergne, was destined to play an important part in Harpignies' work. He went there by chance for a six weeks' visit and was so enchanted with the beauties he found that he stayed eighteen months and continued to visit it year after year. The

sleepy village of Hérisson, which, with its exquisitely proportioned church, lies half-buried in fine trees on the banks of the Allier, are *Lisière de bois sur les bords de l'Allier*, *Un beau temps sur les bords de l'Allier*, 1861; *Vue prise dans l'Allier*, a water-colour painted in November 1870; *Les bords de l'Aumance* and *La Vallée de l'Aumance*, 1874 and 1875; *Souvenir d'Auvergne*, 1875;



"THE VILLAGE SQUARE, HÉRISSON"

OIL PAINTING BY HENRI HARPIGNIES

(Petit-Palais, Paris)

Henri Harpignies: In Memoriam

La Place d'Hirisson and *Le petit village de Chasteloy*, water-colours of 1876 and 1877; *Le Vieux Noyer* and *Les Dindons de Mme. Hérouet*, two souvenirs of the Allier of 1878 and 1879.

As a water-colour artist, Harpignies was without a rival in France. His work in this branch of art cannot be too highly praised, for whilst attaining pre-eminence he proved himself to be a veritable pioneer. Having worked incessantly at water-colours for fourteen years, he at last decided to exhibit them for the first time at the 1864 Salon, and although only a chosen few may have immediately recognised how beautifully fresh and limpid these little works were—how different from the weak and finicking productions of the water-colourists of the Second Empire—it was not long before others were taking their inspiration from him. As one of the forerunners, if not the founder, of the modern school of water-colour painting in France, his work was much appreciated abroad, especially in England and the United States.

It was, I imagine, his water-colours rather than his oil paintings which made the work of Henri Harpignies known among English art lovers. By some among us, indeed, his vigorous art was never recognised at all, as shown by a curious incident which arose nearly twenty years ago, when the great artist, for a magnificent picture of *The Banks of the Rhône*, received the highest Salon award—the *médaille d'honneur*. The year after, Harpignies ventured to send this superb work, in which the earth, the water and the trees formed one of the most enchanting poems of Nature imaginable, to the Royal Academy. Judge of his astonishment when he learnt that the jury had rejected it!

"He worked until his very last day," said M. Léon Bonnat, the painter of one of the best likenesses of Harpignies, "and his later works, ever bearing the impress of his strong originality, are in no way inferior to those of his youth and prime. With him there disappears one of the most glorious representatives of that

admirable pleiad of landscape painters who cast so much splendour on the French School. But Harpignies was not only a great painter and the most devoted of masters to his pupils: he was also a faithful friend whose charm he who writes these lines was able to appreciate for nearly sixty years. Possessing an opinionated character, like his vigorous art, he was fully conscious of his own value, and sometimes was not sparing in his criticism of those who did not share his views; but he often tempered his severity by the gentleness of his language and the infinite grace of the intonation of his voice."

No more fitting tribute than this, pronounced by the Director of the Ecole Nationale Supérieure des Beaux-Arts at the graveside of the "Old Oak," at Saint Privé, and in the presence of a large



"SPRING"

WATER-COLOUR BY HENRI HARPIGNIES
(Zoubalof Collection, Petit-Palais, Paris)



"BEAUVALLON (VAR)"

(*Zoubalof Collection, Petit-Palais, Paris*)

WATER-COLOUR BY HENRI HARPIGNIES

number of artists and friends, could be desired. It concluded in a way which all will applaud—with words of thanks to the "devoted companion" of Henri Harpignies during his last years who, by the intelligent care with which she surrounded him, enabled the aged artist to continue to the last to paint from memory, since he could no longer go forth into the fields and woods.

much use has been made of woodwork, which consists of fumed pitch-pine.

Another residence at Broughty Ferry completed recently from the designs of the same firm of architects is "Whitethorns," belonging to Mr. John Ogilvie. It will be seen from the south view, illustrated on page 139, that the exterior walls are rough-casted, the base course of rough-dressed rubble being left exposed. The roof is covered with Scotch slates of mixed colourings. A feature of the house is the verandah, access to which is given from the dining-room and drawing-room, and a balcony is formed over the verandah and drawing-room bay. The accommodation on the ground floor provides for three public rooms—a dining-, drawing-, and morning-room. All the internal woodwork is of Australian pine, stained and waxed to a dull finish. The floors are of oak. A special feature are the lighting arrangements in the drawing-room. It will be observed from the illustration of this room on page 140 that the electric lamps are inserted into domed recesses in the ceiling formed of plaster.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.
THAT Scotland is the home of much that is excellent in domestic architecture is amply proved by the numerous examples we have illustrated from time to time. A further example is furnished in the well-balanced design of "Roycroft," Broughty Ferry, illustrated on the next page, built for Mr. David Halley. The architects were Messrs. Maclarens, Sons, and Soutar, of Dundee. It is of brick, the walls being finished rough-cast, and the roof is covered with hand-made red tiles. The eaves are deeply projected, with gutters carried on wrought-iron brackets. A simple treatment has been carried out internally; here

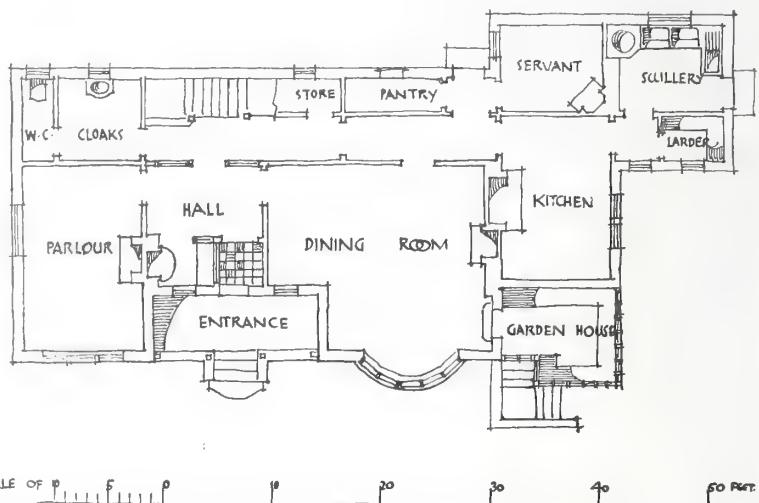
Allusion was made in THE STUDIO last year to the work of Mr. C. E. Mallows, F.R.I.B.A., whose untimely death caused that tribute to be written. Other articles had been published previously from

Recent Designs in Domestic Architecture

time to time, and the architect's scope had been indicated also by numerous illustrations. Some of these were from photographs of executed work, and others represented designs for houses and gardens of a kind which made an instant appeal by their charm and practical beauty. In expressing his ideas Mr. Mallows was particularly successful with his pencil, and by this means alone contributed much to the value and interest of modern art. In his professional work he was helped very much by his powers of expression, and while it was generally in black-and-white that he gave rein to his thoughts, he would often employ colour to indicate the full intentions of his design: the possibilities of house-building were thus presented to clients in a way which never failed to attract attention. Among such water-colour drawings was the one reproduced as a plate in this issue. It is more elaborate than usual, but is not less agreeable on

that account. The characteristics of the proposed building and the surrounding garden are suggested with pleasant simplicity and with the dignity due to so happy an essay in domestic architecture.

A timely suggestion has been made by the Ministry of Munitions that the public should take advantage of the suspension of all building operations save those of a minor kind, which has ensued from the Order in Council of last July, to get plans

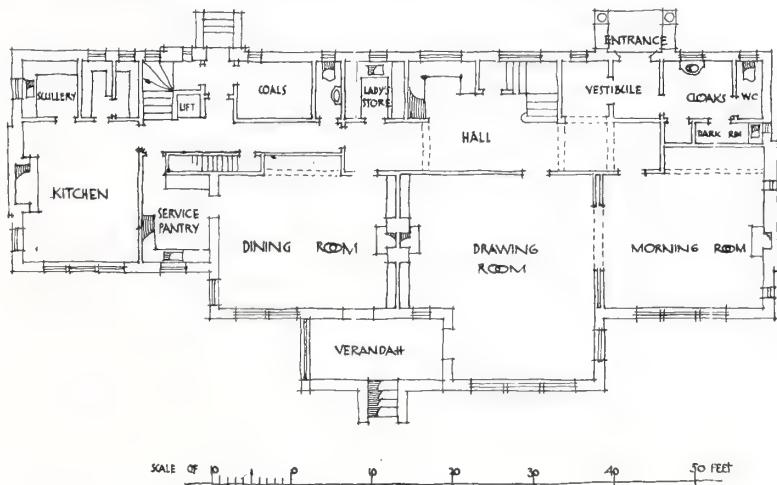


"ROYCROFT," BROUGHTY FERRY

Recent Designs in Domestic Architecture



WHITETHORNS BROUGHTY FERRY



"WHITETHORNS," BROUGHTY FERRY, SCOTLAND
MACLAREN SONS AND SOUTAR, ARCHITECTS

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1917.

THIS volume is now in course of preparation, and the Editor is prepared to consider designs with a view to illustration therein. An important section will again be devoted to recent work in exterior and interior domestic architecture, while interior decoration and the general equipment of the home will, as before, be fully dealt with. The

work will contain numerous examples of furniture, fireplaces, wall and ceiling decoration, stained glass, woodcarving, metal-work, pottery, porcelain, glassware, embroidery, textile fabrics, &c. Designs should be sent in not later than December 30, addressed to the Editor of "The Studio" Year Book, 44 Leicester Square, London, W.C. A short descriptive title and the name and address of the sender, clearly written, should appear on each drawing, photograph, &c., submitted.



DRAWING-ROOM, "WHITETHORNS," BROUGHTY FERRY

MACLAREN SONS AND SOUTAR, ARCHITECTS

(See page 137)

STUDIO-TALK.

(*From Our Own Correspondents.*)

LONDON.—On the first anniversary of Miss Edith Cavell's heroic death in Brussels the memorial triptych, of which we give an illustration on page 143, was unveiled by Dr. Addison, M.P., in the Nurses' Dining Room at the Shoreditch Infirmary, where Miss Cavell was engaged for about three years just before she took up her appointment as Matron at Brussels. The painting, which is the work of Mr. Gordon Forsyth of Manchester, whose decorative and pictorial work we have had the pleasure of reproducing on several occasions, is brilliant in colour, and "Charity," flanked by "Faith" and "Hope," has been chosen as most appropriately symbolising the career of the brave woman whose memory it perpetuates. The decoration is painted on oak and is enclosed in a richly carved frame, the work of Mr. J. Lenegan of Manchester.

All the leading Art societies which usually hold exhibitions in the autumn have again fulfilled their programmes, and there appears to have been no abatement of public interest in the displays they have offered. The International Society's exhibition at the Grosvenor Gallery and that of the "Old" Water-Colour Society in Pall Mall will continue open a little while longer, while the Royal Institute of Oil Painters and the Royal Society of British Artists closed their doors last month. Both the last named societies have contributed strong contingents to His Majesty's Forces, and of these not more than two or three were represented in the exhibitions of their respective societies.

The names of fourteen members of the Institute of Oil Painters are inscribed in the catalogue as serving with the Forces—Messrs. Oswald Birley, George J. Coates, T. C. Dugdale, Louis Ginnett, W. Lee Hankey, C. M. Q. Orchardson, Glyn W. Philpot, A.R.A., Montague Smyth,



DESIGN FOR A HOUSE AND GARDEN IN SURREY.
BY THE LATE C. E. MALLOWS, F.R.I.B.A.

Studio-Talk

P. A. Staynes, Arthur Streeton, F. L. Van Someren, W. E. Webster, Frederic Whiting, and Norman Wilkinson, and two only (Mr. Smyth and Mr. Staynes) were represented on the walls of the Institute last month. Still, though the absence of a dozen members such as those named from the annual exhibition must inevitably have had a marked effect on the average quality of the work shown, the display as a whole was far from disappointing. The Institute honoured the memory of the late Mr. Douglas Almond by showing a group of his pictures, including some of the Breton subjects which this gifted artist painted in the months preceding his death. The late Sir James Linton was represented by a single small picture, which certainly did not show him at his best, nor was the high-water mark of Mr. Arthur Bell apparent in the works representing this recently deceased member. In the general body of exhibits we noted the following as among those of chief interest: Mr. Terrick Williams's *Rocks and Foam—St. Ives* and *Cloudland, Coast of Holland*, Mr. Harold Knight's *A Moorland Farm*

and *An Old Harbour*, Mr. Louis Sargent's *Porth, Newquay*, and *St. Ives Bay*, Mr. Will Ashton's *Rotterdam, Holland*, Mr. E. Reginald Frampton's *Alpine Idyll, Sussex*, and *The Sympathy of Earth and Sky* (the last with a rather curious effect of cloud), Mr. Spenlove-Spenlove's *On the Banks of the Yser*, Mr. Julius Olsson's *Moonlit Waters*, Mr. Gemmell-Hutchison's *In the Sunshine*, Mr. F. G. Cotman's *A Suffolk Chalk Pit*, Mr. W. B. E. Ranken's *La Chanson Grivoise* (panel for over-door) and *Portrait Sketch*, the still-life pieces by Miss Dorothea Landau, Mr. Frank Carter, and Mr. Davis Richter respectively, Mr. Oswald Moser's *Mrs. Ernest Mayer*, Mr. R. G. Eves's *Mrs. Fleming*, and Mr. Montague Smyth's *Day Dreams*.

The Royal Society of British Artists also has the names of fourteen artists on its Roll of Honour as having joined the Forces, and not one was represented in the recent autumn exhibition at the galleries in Suffolk Street, with the sole exception of Mr. Samuel Teed, who, as already recorded in these pages, has given his life for his country.



MEMORIAL TO NURSE CAVELL IN SHOREDITCH INFIRMARY (See page 140)

BY GORDON M. FORSYTH

Studio-Talk

Apart from the small group of pictures which bore witness to Mr. Teed's unobtrusive but sincere art, the *Susannah and the Elders* of Mr. Frank Brangwyn, the President, somewhat similar to the version of the same subject which we reproduced in colour in February 1911, and a few other works, the exhibition contained little of outstanding interest, some of those whose pictures we have on former occasions noted with satisfaction being either not represented at all or showing work which compared unfavourably with their earlier achievement.

As regards the International Society, which too has some of its prominent members on active service, it is, of course, hardly necessary to say that the current display at the Grosvenor Gallery again lacks the international character of *ante-bellum* shows, for though among the exhibitors are several with foreign names, they are all or most of them the names of artists domiciled in the United Kingdom. The honours of the exhibition rest chiefly with Mr. Ambrose McEvoy, who shows four portraits in oil and one in water-colour, the most important both as regards scale and as indicative of the artist's very personal methods being that of *Her Grace the Duchess of Marlborough*, though in respect of colour we prefer the half-length of *Mrs. Spender Clay*. Other notable essays in portraiture are shown by Mr. Gerald Kelly, Mr. Howard Somerville, Mr. P. H. de László (*Study of Two Indian Officers*, reproduced in our issue of August last), Mr. William Strang (*Panchita Zorolla*, a striking study in yellow and black), Mr. Oswald Birley (*Brigadier-General E. Morton*, one of the very few military portraits shown on this occasion), Mr. Georges Claeys (*Miss Montgomerie*), and Mr. G. W. Lambert, who has sent half a dozen very

interesting portrait-studies in pencil. Apart from portraiture the exhibition does not offer many figure-subjects of outstanding note, but we would mention especially Mr. F. H. Newbery's *In Lyonesse*, Mr. Russell Flint's *Woodman and Hamadryad*, Mr. P. Bertieri's *Japonais à la Guitare*, Mrs. Laura Knight's *Le Carnaval*, Mr. Glyn Philpot's *Laocoön*, Mr. Strang's *In Wonderland* and *Decoration of Ceres*, and by way of antithesis to these two works both in method and subject, Miss Frances Hodgkins' forceful study of plebeian physiognomy, *Unshatterable*, Mr. Harold Knight's *Early Morning* and *Mallows*, both admirable examples of *plein-air* painting. Mr. Orpen is represented only by an early work, *The Play Scene in "Hamlet,"* a souvenir of his student days and as such certainly a remarkable accomplishment. There is little that is noteworthy in landscape painting beyond Mr. Cameron's *Cruachan Ben*, Mr. Lamorna Birch's *Tregiffian*, Mr. Gere's *The Slopes of Mottarone*, Mr. Peppercorn's *Early Morning* (a fine sea-coast study), Mr. Oliver Hall's



"MALLOWS"

(International Society)

BY HAROLD KNIGHT



(International Society)

"EARLY MORNING"
BY HAROLD KNIGHT



"IN LYONESSE"

(*International Society*)

OIL PAINTING BY FRA. H. NEWBERY

Petworth: Skyline, Sergeant T. C. Dugdale's sketches of Egypt, and one or two others, but there are several interesting still-life pieces from Mr. G. W. Lambert, Mr. W. Nicholson, Mr. Bertieri, and Miss Bertha Hornung; and among the few animal paintings there is a remarkably clever study of a bull-dog *Binks* by Mrs. Nicholson. Mr. Dugdale besides some Egyptian water-colours has sent some drawings of Gallipoli, and another reminiscence of that unfortunate campaign is a pastel, *Farewell to Helles*, by Lieut. Commr. Cadogan. Among the few lithographs on view is the charming *Study of a Head* by Miss Dorothea Landau which we reproduce.

Military exigencies have not affected the Royal

Society of Painters in Water Colours as they have other Art Societies with a membership largely recruited from the younger men, and consequently its Winter Exhibition, which will continue open till the middle of January, presents very much the same aspect as its predecessors of recent years. Though, however, it contains, as these exhibitions always do, much that is worthy of respect from the older members, we think that its chief strength on this occasion lies with the contributions of some of the artists who have joined the Society in the course of the last few years, and that the infusion of "new blood" by the accession of Mr. Lamorna Birch, Mr. Murray Smith, Mr. Russell Flint, Mrs. Laura Knight, Mr. Cayley Robinson, and other newcomers has had a salutary influence

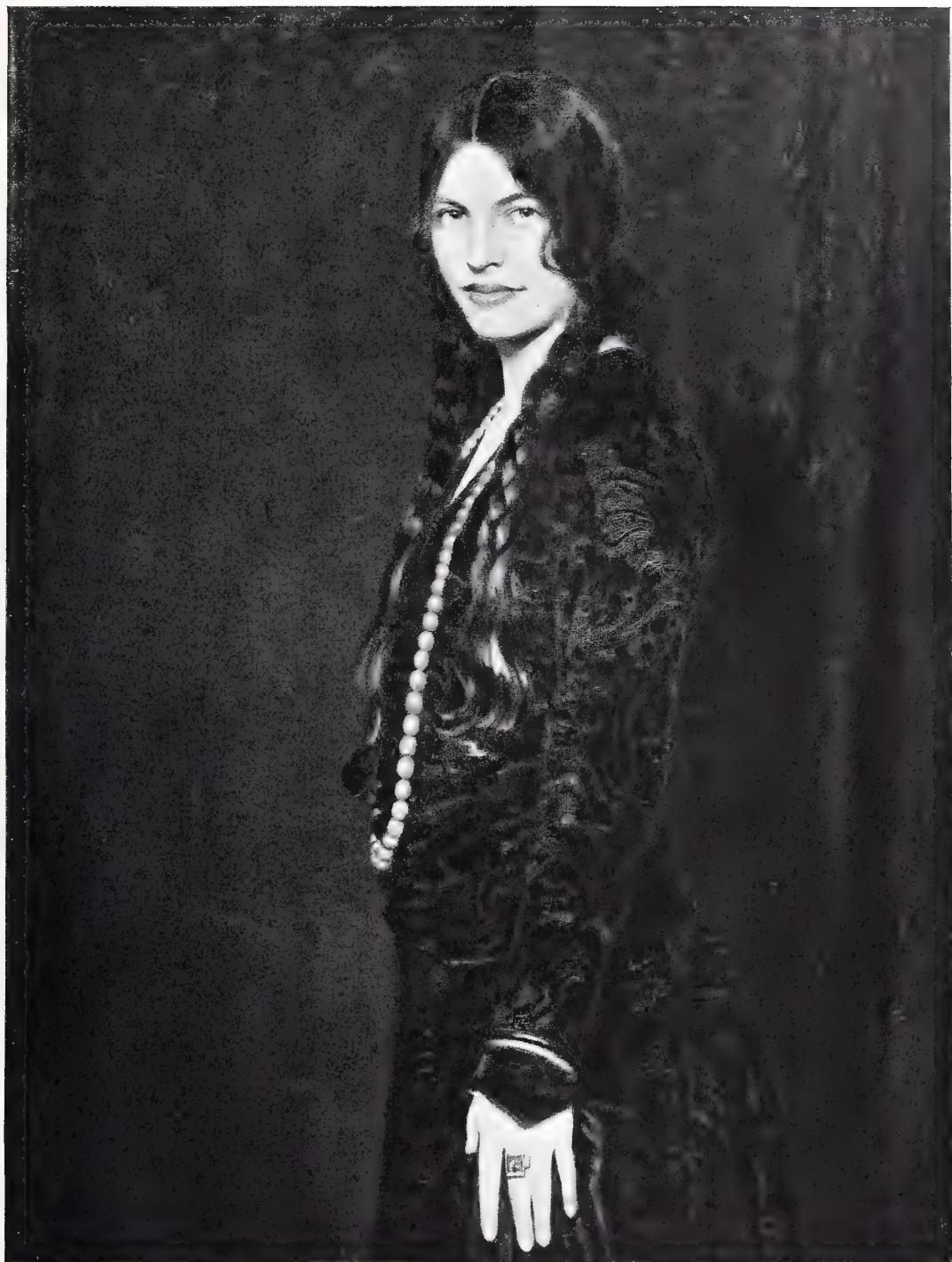


D. Landau



(International Society's
Autumn Exhibition, 1916.)

"STUDY OF A HEAD." ORIGINAL
LITHOGRAPH BY DOROTHEA LANDAU.



(International Society)

"DACIA." OIL PAINTING BY
HERBERT SOMERVILLE.

Studio-Talk

All the artists named are well represented in the exhibition, and we would mention especially Mr. Lamorna Birch's *Silvery Morning—Holme Lacy, Hereford*, and *Chepstow Castle*, Mr. Murray Smith's *Hills of Silence* and *The Pied Clouds come and go*, Mr. Russell Flint's *A Merry Company* and *Judith*, Mrs. Knight's *The Surf, Newlyn Beach*, and *The Fair at Night*, Mr. Cayley Robinson's *The Winter Sun*. Among works sent by members of longer standing which give strength to the present display are Mr. Byam Shaw's arresting interpretation of an incident in Shakespeare's "King Henry VI," *She shall not strike Dame Eleanor unrevenged*, Mr. Charles Sims's *The Necklace*, Mr. R. W. Allan's *The Taj, Agra*, and *Damascus*, Mr. Walter West's *A British Idyll, 1916*, Mr. Albert Goodwin's *Lighting the Beacon Fire—The Coming of the Armada*, and *Stonecrop on the Higher Alps*, Mr. Robert Little's *Edinburgh Castle*, Mr. D.Y. Cameron's *Castle Urquhart* and *Morven and Mull*, Mr. W. J. Wainwright's *An Old Sailmaker*, Mr. Edwin Alexander's studies of animal life, and Mr. Rackham's fairy-tale fantasies, *Little All-Alone* and *Old Mother What's-her-Name*.

As pointed out by Mr. Seaby in his recent article on the Exhibition of Toys at the Whitechapel Art Gallery, the building up in this country of a new industry such as the making of toys, for which until the outbreak of war we were almost wholly dependent on Germany, is no easy matter, but it is gratifying to note that, thanks to the efforts of various organisations, the movement has made a good start and promises to become an asset of national importance. Foremost among the institutions which have taken up this line of work is that which, perpetuating the memory of

that great and far-sighted soldier, Field-Marshal Lord Roberts, has for its aim the employment of disabled soldiers and sailors, and is thus helping to solve one of the most pressing problems arising out of the war. A large number of men who have sacrificed a limb—and in some cases more than one limb—in the country's cause are now occupied in the Lord Roberts Memorial Workshops making toys and useful articles of all kinds. Our illustration shows some of the playthings made in the workshops, together with some of a different origin. They form part—and, of course, only a small part—of an exhibition at Waylett's, 17 Upper George Street, Bryanston Square, where the productions of the workshops may be seen, together with a large variety of the now popular "jig-saw" puzzle



NICHOLAS GATTY "CALENDAR" DOLLS, TOYS MADE IN THE LORD ROBERTS MEMORIAL WORKSHOPS, ETC.



"THE CHANGELING." FROM A
WATER-COLOUR BY G. M. HUDSON

Studio-Talk

pictures. In design and quality of workmanship these toys leave nothing to be desired ; they are attractive in appearance and constructed to stand the usage to which they are likely to be subjected. The charming "calendar" dolls shown in our illustration are the work of ladies, and are, we understand, also a feature of Messrs. Liberty and Co.'s Christmas show in Regent Street.

Miss Gwynedd Hudson, whose water-colour *The Changeling* we reproduce in colour, has since her student days at the Municipal School of Art, Brighton, when she gained distinction in the National Competition, devoted herself very successfully to book-illustration, and in particular to illustration of the kind represented in this drawing—namely fairy tales, fables, and so forth. More than once we have noted her work in the exhibitions of the Arts and Crafts Society, but chiefly it is to be seen in those of the Sussex Women's Art Club at Brighton.

GLASGOW.—That there is a witchery about Art that still eludes the many relatively decided definitions assigned to it, is continually being evinced. Surely there must be something in its call more melodious than the brassy clash of the cymbals of fame to cause men to leave a clear road to prosperity, and follow a misty way of echoes. Perhaps it is the desire in man to create, and that amidst the artist's varied mediums he finds most freedom, a single religion and universal brotherhood.

It is not W. H. Clarke alone and his work that evoke these thoughts ; for there are not a few painters who have, unsought, attained enviable positions as artists, after having in early life thrown over more easily predicted opportunities of commercial success. It is only within the last few years that Mr. Clarke renounced an exceptionally lucrative profession, and having bid farewell to the big city and its ways, found as a haven the quaint



"THE BURNSIDE"

BY W. H. CLARKE

Reviews and Notices

old royal burgh town of Kirkcudbright, wherein to discover the joys and troubles of an artist's life.

He was not, however, unacquainted with the ways and methods of a painter's career; for odd hours and spare days from city work had all been devoted to mingling with art and artists, and not a few of his canvases found themselves in good company in the various Scottish exhibitions. It is not uncommon to find the most energy expended by those who practise the painter's craft in their leisure moments, and most indolence amongst those whose time is less limited. Idleness, however, is not one of Mr. Clarke's failings. Never have I known an artist who works more assiduously early and late—not that his output is by any means prolific, but that each new canvas when it emerges from his hands shows a marked technical and assured advance.

Having an idyllic sense of colour, sunlight and the pastoral life surrounding farm steadings and the intimate woodlands perhaps captivate him most, as it is in such simple subjects that one finds the greatest individualism as well as distinct personality of the artist. In his smaller spontaneous figure pastorals especially there is a charm that endures. Whether he will ultimately be counted with the rare artists of the genre he has chosen, it is too early to say; still in the springtime of life many years, it may be hoped, lie before him, and what he has done and is still doing shows him to be no self-satisfied wayfarer on the uphill road he has voluntarily chosen to follow. E. A. T.

REVIEWS AND NOTICES.

The Relation of Sculpture to Architecture. By T. P. BENNETT, A.R.I.B.A. (Cambridge: The University Press.) 15s. net.—The author notes the growing use of sculpture upon important buildings in various parts of the country. He points out that it is possible to have beautiful modelling which may be utterly bad decoration, and condemns outrage of form which seeks to be taken for originality. "If an artist has originality," he writes, "he need never fear that it will remain unexpressed. . . . The greater his personality and the more natural his expression, the greater will be this effect." After reviewing the historic periods of architecture from the Egyptian to the English Renaissance, the author turns to



"THE GOATHERD"

(*The Property of J. Kinnaird, Esq.*)

BY W. H. CLARKE



"THE EDGE OF THE WOOD."
OIL PAINTING BY W. H. CLARKE.

“SUNLIT PASTURES”
BY W. H. CLARKE



Reviews and Notices

decorative sculpture, the placing and surroundings of monuments, group monuments, column monuments, arch monuments, etc., and the book is throughout illustrated by examples of all dates and from all countries. In conclusion he pleads for greater intercourse in such schools as those of the Royal Academy between sculptors and architects, and he thinks that architecture should be a compulsory subject of study for all sculptors. One fault we have to find with the book is that some of the modern features of architecture illustrated, no doubt to make clear a particular form of adaptation of statuary to masonry, are not, in themselves, entitled to the tribute paid them by their inclusion in this very serviceable and thoughtful treatise.

Beautiful Buildings in France and Belgium.
With descriptive notes by C. HARRISON TOWNS-
END, F.R.I.B.A. (London: T. Fisher Unwin.)

10s. 6d. net.—For the illustration of this attractive album, in which many of the architectural glories of France and Belgium are represented, Sam Prout, Clarkson Stanfield, Shotter Boys, William Callow, David Roberts, Joseph Nash and other artists who excelled in the portrayal of picturesque old buildings have been drawn upon. Though some of the edifices depicted—such as the town halls of Arras and Ypres and the Cathedrals of Malines and Rheims—have suffered grievously from the ravages of war, it is a consolation to think that most of them, all with a few exceptions located in or near the sphere of military operations, have so far survived unscathed. But apart from its relation to current events, the volume has an enduring interest as containing fine examples of pictorial art by artists of note whose reverence for the great masterpieces of another art was reflected in their work.

Joseph Pennell's Pictures of the Wonder of Work. (London: Wm. Heinemann.) 7s. 6d. net.

"Work to-day," says Mr. Pennell in his introduction to this volume of reproductions, "is the greatest thing in the world, and the artist who best records it will be best remembered." We do not doubt that his own name will long be remembered in this connection, for though many artists have in these modern days extracted subject-matter for pictorial treatment from the world of industry, we know of no one—with the possible exception of Mr. Brangwyn—who has explored this source of pictorial inspiration to the same extent as Mr. Pennell. He has himself in the pages of this Magazine told us—apropos more particularly of that greatest of all the Wonders of Work of this age, the Panama Canal—how deeply impressed he has been by the phenomena to



"WINTER"

BY W. H. CLARKE

Reviews and Notices

the interpretation of which he has ardently devoted himself for many years, and now, in presenting this series of fifty-two reproductions of drawings, etchings, and lithographs made by him in Europe and America from 1881 onwards to the present day, he reiterates and amplifies his thoughts on the subject. There is a bigness about his own work which is in keeping with the themes he deals with, and though it is obvious that a monochromatic medium is incapable of yielding the same range of effects as colour, the artist's power to interpret such themes in terms of black and white is abundantly demonstrated in these reproductions.

London Revisited. By E. V. LUCAS. With sixteen drawings in colour by H. M. LIVENS and other illustrations. (London: Methuen and Co. Ltd.) 6s. net.—A companion to "A Wanderer in London" published ten years ago, this latest volume from Mr. Lucas's pen is like the earlier one interestingly digressive, and the Wanderer will again find abundance of readable matter. For the hero-worshipper there are two chapters enumerating the residences of famous people to which tablets have been fixed, and for the traveller whose interests incline towards art there is a complete list of the open-air statues of London, detailed notes on the pictures at the Guildhall and Hampton Court, and many jottings by the way. All save one of the monochrome illustrations are of works of art referred to in the text. Mr. Livens has followed his author beyond the confines of London proper and included among his sixteen drawings one of the Great Gateway, Hampton Court, and also an attractive view of Richmond Bridge. Of special interest among the others are the drawings of St. Martin's-in-the-Fields, the Temple Church, Inner Temple Hall, St. Dunstan's, Fleet Street, and the Horse Guards from the Park. The end papers consist of a reproduction of Mr. MacDonald Gill's curious map of London designed as a poster for the Underground Railways.

From Harbour to Harbour: The Story of Christchurch, Bournemouth, and Poole from the Earliest Times to the Present Day. By Mrs. ARTHUR G. BELL. With twelve colour plates after paintings by ARTHUR G. BELL, R.I., R.O.I. (London: G. Bell and Sons, Ltd.) 10s. 6d. net.—In the stretch of coast which Mrs. Bell explores so exhaustively in this volume the chief interest lies in the extremities, for though Bournemouth, which with its suburbs constitutes the major part of it, is a delightful and increasingly popular watering-place, the town itself is entirely modern, and therefore as regards historic associations has not

the same attractions as Christchurch on the east and Poole on the west, the beginnings of which carry us back to times immemorial. The author's narrative gains in interest from the fact that she has become familiar with the region dealt with from many years' residence in the locality, and has also become acquainted with its natural history, which is well worth study, especially in the neighbourhood of Hengisbury Head. A glimpse of this bit of coast forms the subject of one of the twelve illustrations in colour by the late Mr. Arthur Bell, whose art was at its best when recording picturesque points of view.

The Allies' Fairy Book. With an introduction by EDMUND GOSSE, C.B., and illustrations by ARTHUR RACKHAM. (London: William Heinemann.) 6s. net.—It is probable that of the cosmopolitan collection of fairy tales which Mr. Gosse has selected for this volume, not more than two or three are familiar to the Anglo-Saxon child, and the book has therefore all the advantages of novelty. England, Scotland, Wales, Ireland, France, Italy, Portugal, Japan, Russia, Serbia, and Belgium, all contribute typical examples of their mythical romances. Roumania, having joined the Allies recently, is not represented, but will be in another edition, which is sure to come before long, for with the coloured illustrations by that magical interpreter of fairyland, Mr. Arthur Rackham, the book is bound to be popular.

The Medici Society's publications this season include a further series of their "Memorabilia" booklets containing excellent reproductions of ancient and modern masterpieces, with letterpress contributed by writers of note and printed in the beautifully clear type known as "eleven point Riccardi." *The Flight into Egypt*, *Dante in Art*, *St. George the Martyr*, *St. Michael the Archangel*, *The Legend of St. Christopher*, Wordsworth's *Happy Warrior* and other poems, *J. F. Millet, Painter of Labour*, are among the subjects of these little éditions-de-luxe, which are priced at 1s. 6d. net. The Society is also issuing as greeting cards reproductions in colour or monochrome of numerous pictures by Great Masters, and two by Louis Davis and Estella Canziani respectively, which are relevant to this time of war; also some attractive wall calendars for 1917 (1s. net), including one with a colour reproduction after Mr. Anning Bell's *The Virgin Prayer*: and "Our Soldiers' and Sailors' Card of Honour" (2s. 6d. net), designed by Mr. A. S. Hartrick, in which space is provided for the insertion of a photograph.

The Lay Figure

THE LAY FIGURE: ON DISCRETION IN COLOUR.

"I WISH our decorators would pay more attention to the management of colour," said the Art Critic. "Colour is a very important factor in design and the use of it is subject to certain rules which ought to be studied and respected."

"Rules again! How you do harp on rules!" cried the Young Artist. "Why must we always be hedged round by restrictions and limitations?"

"Because without what you call restrictions and limitations there can be neither coherence nor order," returned the Critic. "Without rules Art lapses into anarchy and becomes entirely unstable. Its meaning goes and its purpose disappears."

"But how can colour ever be subject to rules?" asked the Young Artist. "It is an emotion, and the expression of it is wholly personal. You cannot regulate emotions by red tape."

"If our emotions were not restrained by laws and regulations the world would be a funny place to live in," laughed the Man with the Red Tie. "I do believe in liberty: but I think all the same that if we were all to give way to our emotions without any check whatever the result would be anarchy in its most unpleasant form."

"Yes, and in Art the result would be the destruction of all standards of accomplishment," agreed the Critic. "A purely emotional Art would be as impossible as a purely emotional condition of society. It would express nothing but the momentary sentiment of the artist, and would be cut off entirely from all tradition and principle."

"That is all very well," protested the Young Artist; "but it seems to me that you are denying all scope to individuality. If everyone is to work by rule there is no chance for fresh ideas and there is no possibility of progress."

"There are some kinds of individuality that are better suppressed," suggested the Man with the Red Tie. "I am grateful sometimes for the rules which put the ideas of certain artists outside the pale. I should be sorry to see some men I could name permitted to make Art what they think it ought to be."

"Exactly! That is just the point," declared the Critic. "The individuality of the master is a thing to welcome and enjoy; but strangely enough it is always the master who is most scrupulous in his respect for rules: it is in the way he applies them that his individuality is most triumphantly displayed. It is the small man, the bungler and the crank, who finds rules irksome and thinks that

eccentricity is the only possible expression of individuality."

"Yet even the small man may have a distinct colour emotion, and I cannot see why he should not be allowed to express it," argued the Young Artist. "Why should he suppress his emotion to please people who are less sensitive than he is?"

"If he has a real colour emotion, a definite colour sense, and a knowledge of the way in which it should be used, I should say that in that respect at all events he ceased to be a small man," broke in the Man with the Red Tie.

"There you are right," agreed the Critic. "The man with a definite colour sense and the knowledge how to use it would always have a claim to consideration, and the emotion by which he was guided would have its measure of greatness. But a man like that would not defy sane rules, his instinct would keep him in the right track."

"Then what are you afraid of?" demanded the Young Artist. "If these men have such sound instincts, why will you not let them alone?"

"I am quite content to leave alone anyone who can be trusted," replied the Critic. "My objections are to the men who, having no sound instincts, claim that their extravagances represent a genuine emotion. This type of artist thinks that he can best prove his originality by offending the taste of all people who are more sensitive than he is, and by breaking all the laws of colour management that the masters observe. If you object to his blatancy he whines at once about your want of respect for his individuality and about your incapacity to appreciate a new point of view, when really your only desire is to evolve some order out of the chaos that he seeks to force upon you."

"But are there many artists of that sort?" asked the Young Artist.

"Yes, far too many," said the Critic. "If you look round the work that is being done at the present time you will find that a vast amount of it is either wilfully aggressive and unpleasant or is merely an evasion of colour—it is either offensively vulgar and inharmonious or unpleasantly dull and depressing. There is little discretion in the use of colour, little understanding of the science of arrangement, and little study of subtleties of combination. And as in decoration particularly the right management of colour is of supreme importance, all forms of decorative art are, as a consequence, suffering very seriously. Moreover, I see no hope of improvement until our decorative artists learn that undisciplined emotion is a curse rather than a blessing."

THE LAY FIGURE.

The Decorative Arts in America



THE DECORATIVE ARTS IN AMERICA BY HAZEL H. ADLER

At the opening of the Musée des Arts Décoratifs in Paris, the following statement was made: "It is commonly heard that the nineteenth century has created no style. Sculptors like Carpeaux and Barye, painters like Delacroix, Ingres and all the pleiades of great landscape painters rivaled the genius of their predecessors, while the artisan was not able to give to a piece of jewellery or ceramic an original form. The most clever contented themselves with copying, the others only succeeded in disfiguring the old. The academician has been responsible to a great extent for this decadence. In separating the 'fine arts' from those which he disdainfully termed 'minor arts' he turned from their course a great stream of talent and at the same time deprived them of that valuable collaboration which in other epochs the most illustrious artists did not consider themselves above offering to the last detail."

If the useful arts suffered at the expense of the fine arts during the nineteenth century, the pendulum of the twentieth is swinging in the opposite direction. Here in America hundreds of men and women are being recruited from the ranks of painters and sculptors to the ranks of those who are trying to bring into the everyday life of the people that beauty which has hitherto been reserved for the art gallery and museum.

Outwardly the American movement is marked by a free, delightful and spontaneous use of colour. Inwardly it shows the tendency to apply intelligently modern artistic principles creating objects expressive of modern taste and character, and in keeping with modern ideals of beauty. It shows tendencies toward exploration and discovery, toward a generous use of the imagination, and toward a technical skill and perfection which is bidding fair to rival that of some of the best periods of the past.

One cannot approach work of such rare imaginative quality as the jewellery of Miss Hazen, or the charm and intimacy of the carved wooden figures of Mr. Kirchmayer, or the striking and refreshing decorative effects of Miss Copeland's enamelled boxes, Mr. Myer's and Mr. Hartmann's batiks, or Mr. Mercer's tiles, without realizing the possibilities of the crafts as a means of genuine and stimulating artistic expression, and without perceiving the blind and uncomprehending injustice of the distinction between the fine and the useful arts.

Miss Copeland's boxes have brought a fresh impetus and individuality to the art of enamelling. Her work possesses a fluidity of design and a strong handling of colour which is far removed from the usual mosaic technique, but which still preserves the romantic suggestiveness and colourful charm of the old Florentines.

Batik, or the painting on a fabric in wax to prevent certain portions from dyeing, is a Javanese process. Before immersing the goods in the

The Decorative Arts in America

dyepot, patterns are carefully drawn in molten beeswax, applied from a little copper cup with a brass spout. Repeated dippings to obtain various colours give the fabric an unusual quality of tone and texture, and the characteristic crackle caused by the crackling of the wax is particularly well adapted to break the monotony of large expanses of colour.

The art was brought to this country in a highly developed state by Mr. Pieter Meyer who, in conjunction with Mr. Bertram C. Hartmann, has

weavers. Modern adaptations of old Colonial embroidery have been made by Miss Whiting and Miss Miller of Deerfield, and their hand-dyed materials and well conceived designs have added to their decorative effects without sacrificing their charm and quaintness.

Hand-wrought silver has perhaps been the most abused medium of artistic expression in craft history. Its popular use having descended from its ecclesiastical, the old conventions clung and we have passed through a long succession of



A GROUP OF PORCELAINS

BY ADELAIDE ALSOP ROBINEAU

used it to produce large and striking decorative effects.

The old Japanese art of painting on silk has been revived and to it added all that modern art has evolved in the way of design and colour. Marguerite Zorach has adapted it to the decoration of fans and Bertha Holley to cushions and hangings with interesting results.

Mr. and Mrs. Talbot have undertaken to regenerate hand weaving in their old Rhode Island mansion outside of Providence, and have had remarkable results in reviving some of the good old Colonial patterns which had become almost obliterated by successive generations of careless

water coolers propelled by flying angels, ornate cake plates supported by dragons and sea monsters, and bowls and goblets so contorted with relief and chasing that not an inch of the original surface was visible to the eye.

The discovery of the beauty of the simple hammered surface of silver is comparatively recent, and has nowhere been handled with so great a feeling for form, texture, modelling and appropriate design as by our American master silversmiths.

Under the ring of Mr. Arthur Stone's hammer the bare sheet of metal takes on a seductive charm of rounded surface, a masterful sweep of

The Decorative Arts in America

line, and a life and resiliency which suggest some strange and inexplicable alliance with the very genii of the metal.

In the delicate and beautiful filigree work of Miss Knight, and in the Doric simplicity and well-conceived motifs of Mr. Clark and Mr. Ellis, there is discernible an emancipation and an application of taste and intelligence which is one of the most hopeful characteristics of the American decorative arts.

The efforts of Mr. Koralewski and Mr. Yellin

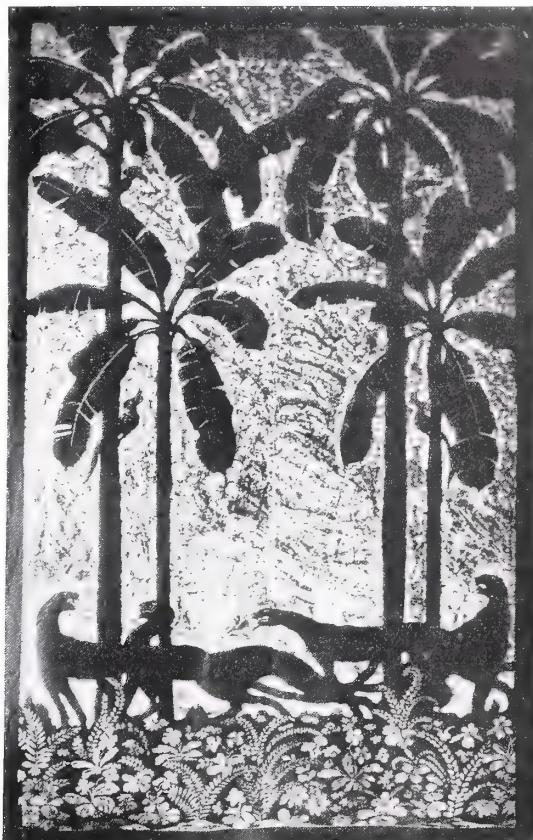


SYMBOLIC AMERICAN TILE-WORK IN THE HOME OF
MR. HENRY MERCER

to preserve the art of hand-wrought iron in this country are deserving of great credit, and their many excellent achievements of modern craftsmanship and design have not failed to remind us of its value.

An interesting substitute for leaded stained glass has been discovered by Mr. John Bacon.

This glass, after being subjected to a certain process, can be engraved and painted upon, allowing great freedom in composition and colour.



BATIK WALL HANGING
DESIGNED BY BERTRAM C. HARTMANN
EXECUTED IN MEYER STUDIOS

When Mr. Harvey Chatfield disregarded the usual flaunting grapes, winecups, dishes of gold and pearls of tradition in his binding of a rare edition of *Omar*, and substituted, instead, a single design of exquisite grace and precision, neither round nor oval, but representing the full bloom of the rose—a new departure was made in an old and venerable craft. The high-water mark in the art of bookbinding was supposed to have been reached in the gorgeous, elaborate and intricate gold-tooled bindings of the French. To Mr. Chatfield, however, the binding of a book is to hold something, and not merely a surface to cover. As its construction, or forwarding, must reveal its strength and solidarity, so its decoration must suggest, not in hackneyed symbol, but in tone and feeling, the character of its contents.

National Society of Craftsmen

In the Spring of 1911 the American Woman's League sent an exhibition of fifty-five porcelains to the International Exhibition at Turin, Italy. This exhibit was the work of one woman, Adelaide Alsop Robineau, and was awarded the grand prize, the highest award that could be given—against the work of the best porcelain manufacturers of the world!

This collection represented years of hard, persevering work and marked the accomplishment of two of the most difficult feats in the history of porcelain making; the use of high-fired porcelain glazes and carving. The former is done now in Europe only in factories with government support and the latter is not being done anywhere to-day and is only found in a few of the rare old Chinese pieces. The carving in the thin paste of a porcelain body before it is fired, is a work which it was supposed only the infinite patience of a Chinese could accomplish.

While the process of old Chinese porcelains has only been rediscovered within the last forty years, the secrets of the beautiful old Persian, Italian and Egyptian pottery glazes seemed doomed to oblivion. Several years ago an American woman, Jeanne Durant Rice, began experiment with the fascinating and elusive Persian blue, with such interesting results that it led to the establishment of the Durant Kilns in which Mr. Leon Volkmar is now an associate. One of the most distinguished European authorities lately said of some examples of Durant pottery: "This is undoubtedly the best work being done in any country. The Persian blue is a triumph; the French have for years been trying to obtain it, but without success."

Japan has also paid tribute to an American woman ceramist. Two of the charming and individual porcelains decorated in brilliant enamels by Dorothea Warren O'Hara are now gracing the museum at Tokio. As a relief from both the naturalistic and stiffly conventional design, her motifs flow with a rhythm and balance which is natural and free. The beauty and freshness of her masterly blending of colour gives one the feeling of youth and those qualities of hope and aspiration which are surging beneath the hardened strata of American life. It is high time that America awoke to an appreciation of the valuable artistic resources existing in this country and utilized them to lay the foundations of a national art for which she has so long been seeking vainly!

NATIONAL SOCIETY OF CRAFTSMEN

FRANKLY utilitarian in purpose were most of the small bronzes grouped together, in one of the rooms of the National Society of Craftsmen, during the summer months. Though many of these pieces have been seen before, they were so suitably placed, as to acquire fresh interest. Only in an intimate exhibition like this, can table fountains, andirons, seals and all the various objects of household use, to which happily most of our sculptors give some time, be well shown.

An incense burner by Kathryn Du Bois is novel in subject. Dancing sketches in relief, by Katherine B. Stetson, are potent in possibilities for mural panels for a music room. *Daphne*, by Neilson Stearns, seen last winter at the Academy, is graceful, but the subtle charm about the upper part of the figure fails to reach the feet.

Through the courtesy of the Gorham Company, a number of pieces were included in the exhibition, not the work of members. Notably, works by Edith Barretto Parsons and Louis J. Urich, two of the most joyous exponents of their art in decoration. In her andirons, Mrs. Parsons has achieved something very fine. Her table fountain of two children laughing is characteristic and pleasing, but lacks the unusual interest aroused by Urich's uniquely posed figure for a table fountain. Urich's originality and technique never fail to raise the simplest decorative problem to the truest form of sculpture.

Quite the most delightful surprise of the exhibition, was a conscientious and sensitive study of a *Mouse Eating*, by Elsa Knauth. Life size, this little bronze on close examination melts most marvellously into a bit of tremulous mousehood.

Rather retrospective was a table bell, by J. Q. A. Ward. There were no other bells there. Possibly no one ever uses table bells any more, but surely the convenient little electric button is not universal. A bell that it is a pleasure to handle is as much of a satisfaction as the door knocker, original in conception, and of architectural conformation. And there were not any door knockers. The exhibition was far from complete.

Some of the other works of interest shown were by Sarah Morris Greene, Anna V. Hyatt, C. Hill, Victor Brenner, A. P. Proctor, Louisa Eyre, Eli Harvey, Caroline Peddle Ball, and Carl Tefft.

The Philadelphia Art Club Exhibition, 1916



ITALIAN FISHING BOATS, GLOUCESTER

BY HAYLEY LEVER

PHILADELPHIA ART CLUB EXHIBITION, 1916

A VERY liberal view of what constitutes the art of painting must have guided the jury of selection of the Nineteenth Annual Exhibition of Water Colours, Pastels and Black and Whites at the Art Club of Philadelphia, recently drawn to a close. The collection of works shown was not as large as usual, one hundred and forty-four altogether, but was fairly representative of the different methods of expression of the artistic temperament, including much that is absolutely modern in facture and also an appreciable quantity holding to the precedent of yesterday. The effect of the whole show might have been improved by a little more attention to grouping of the works bearing some relation to each other either by the same artist or several working on the same lines. This was, perhaps, counterbalanced by the avoidance of skyed pictures and

happy spacing of each contribution, affording a neutral background offsetting the artist's work to its great advantage, the limited number of works accepted enabling the hanging committee to give all a fair chance of being studied separately. Ten portraits in charcoal by Mr. Leopold Seyffert, of musical artists, well known in the concerts of the Philadelphia Orchestra, were hung in a group in the place of honour at one end of the gallery, while by contrast Mr. Birge Harrison's picture entitled *Sunburst at Sea* occupied a similar place at the other end. Mr. Hayley Lever was represented by two aquarelles *Marblehead, Mass.*, and *Italian Fishing Boats, Gloucester*, that were capital renditions of the essentials of such scenes and not photographic copies of nature. Miss Alice Schille also showed some works in the same medium that have delightful chromatic interest, as in her *Sun and Sails* and *Bad Weather Coming*, and Mrs. Clara N. Madeira in her *Reflections* of fishing boats attains success in a slightly different way of handling colour. Miss

America's First Lithograph

Felicie Waldo Howell exhibited a number of paintings in gouâche, such as *Prince Street, Alexandria, Va.*, and *Reflections*, that were admirable in tonal quality and touched with a confidence born of knowledge, as did Miss Jane Peterson working in the same medium, as seen in her *Street in Edgartown*. Miss Arrah Lee Gaul's contributions included aquarelles of some old world nooks, especially *Street Scene, Lavello*, that were extremely good in colour and Miss Emma Mendenhall was equally felicitous in her picture entitled *The Evening Bulletin*. Mr. Chas. W. Hudson showed some of his imitable paintings of *Pine Trees*, Colin Campbell Cooper some views of San Diego Exposition, Henry R. Rittenberg, Leon Kroll and Baruch Feldman contributed well-drawn and coloured nudes.

EUGÈNE CASTELLO.

AMERICA'S FIRST LITHOGRAPH BY H. MERIAN ALLEN

ONE visiting that venerable and historic group of buildings in Independence Square, Philadelphia, comes into delightful contact with Youth in Old Age, for he finds that they and their contents are alive with glowing anticipations of to-day's achievements. As an instance, in the rooms of the ancient American Philosophical Society, in the minute book, there is a note, under date of May 7, 1819, stating that the first lithographic stone in the United States "was loaned to Dr. Brown and Mr. Otis for the purpose of making experiments in the arts of Lithographing and Engraving." But there is no other record concerning this stone, and, as far as is known, it was never returned to the Society. In any event, it is not there now.

Further research discloses the century-old Philadelphia magazine *Analectic*, for July of 1819, in which appears an account of this missing link in the evolution of the lithograph. The print, as here reproduced, is first given there and an article tells that "from beginning to end" the design and execution of this somewhat bucolic and wholly placid scene were the work of a city artist, B. Otis, assisted by an Alabama scientist, Dr. Samuel Brown, and upon a stone brought from Munich.

After this first attempt these two pioneers, recognizing the disadvantage of going across the sea for material and feeling sure that limestone



NUDE

BY BARUCH FELDMAN



LEOPOLD GODOWSKY
A CHARCOAL

Leopold Godowsky

BY LEOPOLD G.
SEYFFERT

America's First Lithograph

similar to the foreign product could be found in this country, set out to get it, and soon discovered very available specimens from Kentucky and from Lancaster and Montgomery counties in Pennsylvania. In these endeavours they were encouraged and helped by the considerable company of artists and engravers drawn to the City of Brotherly Love by the active publishing trades there. So it was that Messieurs Brown and Otis "borrowed" the Munich stone from the Society, to whom it had been given by Thomas Dodson,

about thirty or forty pages, for magazines were in their infancy then. It was well printed and decorously "neat, not gaudy," with no scantily draped maiden on its cover, no flaring type. It had been in existence over six years when this particular number came out, having made its bow to the world on the New Year's day of 1813. Moses Thomas was then publisher; from Vol. I, No. 1, on into 1816, no other than Washington Irving, yet in his twenties, was the editor. He laid by the work only because of his voyage



A REPRODUCTION OF THE FIRST LITHOGRAPH PRINTED IN THE UNITED STATES, JULY, 1819, IN
THE OLD 'ANALECTIC MAGAZINE'

the Philadelphia publisher and bookseller, in order to see how far these samples had the virtues of the original, and, what with acids and other tests, it is fair to assume that it was worn away, though worn away gloriously in efforts which were to be finally crowned by the perfection of an art which, through the years, has exerted an important influence in the popularization of books and magazines.

Quite as interesting in its way is the herald of this first essay in lithography, the *Analectic*. It was a modest, ordinary book-size periodical of

to England. In this very July, 1819, issue is a review of the *Sketch Book* then just published, containing, of course, the immortal *Rip Van Winkle*, of which the reviewer says: "The writer seems to have aspired to unite the Dutch painting of Crabbe and Smollet with the wild frolic and fancy of an Arabian tale," which sounds both inadequate and inaccurate enough to-day—but Jo Jefferson had not yet been born!

The whole of the little magazine, to tell the truth, appears naive and ingenuous now. For instance, there is for this July an "Original Letter

From an Old, Old Book

from a Gentleman in Calcutta to His Friend in Pennsylvania"; an essay on "Gessner and his Works," a man who once wrote a feeble poem called "The Death of Abel," and who is no longer even considered; an article on "American Manufacturers" savagely attacking the high tariff idea (this in Pennsylvania, too!), and a superlurid tale called "The Pariah of Bombay."

Modern magazine writers, opulent as they have grown to be, will smile at the fact that, in 1816, Mr. Thomas gave notice that he would pay three dollars a page for "any original articles deemed worthy of insertion in the *Analectic*." In this issue there is no evidence that would-be contributors were tumbling over each other to take advantage of so handsome an offer, for there is only one signature, "Indagator." The rest consists of editorials and reprints from English magazines.

Appearing just after the commencement of the war with Great Britain, the publisher made an immediate success by printing a series of illustrated biographies of the military and naval heroes of our country, many of which were written by Irving. But this year, which shows the first step taken in native lithography, marks the *Analectic's* decline. By 1821 financial difficulties overcame it and it disappeared. So both the original stone from Munich and its sponsor are gone. Let memory link them with present greatness in art and letters and with greatness yet to come.

FROM AN OLD, OLD BOOK BY ANTHONY ANDERSON

"I READ a curious story the other day," said the Poet thoughtfully. "It was printed in an old, old book whose pages had been softly fingered by time, till they had become most beautifully and delicately yellow. The spelling was quaint and archaic, and all the S's—so squat and saucy in modern books—were masquerading in the stiff and formal poses of F's. The thought struck me, at the moment of reading, that the strange and gruesome tale might make a fine motive for a picture."

"Ah!" said the Painter, interested at once. "Tell it to us."

"A certain blacksmith living on the outskirts of the Black Forest had been bitten by a mad dog. The hours passed, and at last he felt the insidious venom of hydrophobia creeping through

his body from his heart to his brain. Saying not a word of his mishap or his great fear to his wife and children, he betook himself to his gloomy smithy and carefully bolted the door behind him, for he must not be interrupted. There, after committing his immortal soul to his Maker, he began to forge, in grim silence and melancholy isolation, the links of a chain."

The Poet paused and glanced at his auditors.

"Pray go on," said the Editor.

"When all the links had been joined he welded one end of the chain to the heavy anvil; the other he fastened around his leg. Then he flung his tools far beyond his own reach, and with folded arms awaited his awful and inevitable doom. But come what might, he knew now that it was not in his power to inflict his own monstrous fate upon any of his loved ones."

"The situation is grand and terrible," said the Painter, after a silence of some duration. "Yet it is not a subject for a picture."

"Why not?"

"Ruskin would perhaps have told you because the idea is too horrible for human contemplation. You remember, do you not, that he once induced a young American painter, Mr. Stillman, to destroy a fine picture of a wounded deer because it depicted agony and death? However, that is not my objection to your blacksmith. The idea is fine and beautiful. But you could not tell the whole story with a brush or pencil. No matter how well you painted in your figure and its accessories, the picture would be meaningless without the aid of words. This printed explanation would help to make it literary—and to be literary in painting is almost a crime. Every painting should tell its own story, without help from literature. What would you think of a poem that needed the commentary of a painting to be understood?"

"Not much, I am afraid," the Poet confessed. "It would undoubtedly be a pretty lame affair."

"The tale of the heroic blacksmith shall be allowed to remain in prose," the Editor put in with great decision. "While it is noble and inspiring toward the end, some of its preliminary details are too sordid for the higher flight of poetry. The old chronicler had the true art instinct when he told the story in prose."

Then, at the earnest request of the others, the Poet went in search of the mildewed little volume, that they might see the book and read the tale for themselves.

Book Reviews

B OOK REVIEWS

JOSEPH PENNELL'S PICTURES OF THE WONDER OF WORK. (J. B. Lippincott Co., Philadelphia.) \$3.00.

This latest addition to the little literary monument erected by Mr. Joseph Pennell is very worthy of notice inasmuch as it shows in reproduction a few charming drawings, lithographs and etchings for which this artist is so justly famous. In these days of specializing it is not surprising that he has followed the popular bent, and nothing could be more American and democratic than WORK. Many visions that enthused the artist, however, will hardly appeal to outsiders even though sufficiently sophisticated as to avoid "pretty bits" and the *too* picturesque. The wonder of work will hardly provide beauty in scaffolding as seen in plates 1 and 2. Plate 3 with its steel skeletons is equally uninteresting as an artistic record. Plate 4, shewing an infinity of tall chimneys belching forth their evil smoke is no relief, and the oil wells of Alberta, though pleasing to the shareholders, are scant subject for the artist. When we come to *The Jaws, Chicago*, we have something dramatic and intense. Grim mystery surrounds *Under the Bridges, Chicago*, and gives excuse to the drawing. The stockyards may have been fascinating to draw, but why do it? In such a subject as the steel works at Johnstown Pennell is at his best and has executed something worth while. *The Flour Mills, Minneapolis, The Incline, Cincinnati, the Victor Emmanuel Monument, Rome, the Leipzig Railway Station*, all testify to his wonderful grasp of difficult problems, but even a Pennell is unable to do much more than prove his cleverness. Actual colour, not the mere suggestion of it, is the only salvation in most of the fifty and more plates produced. Of artists who have dedicated their attention to the subject of work, few have made a deeper impression than Jonas Lie when he returned from Panama some three years ago with a fine array of canvases, which ought to find perpetual shelter in some national museum of art. The text accompanying the illustrations is of negligible quality excepting where he indulges in sarcastic sallies and petulant outbreaks such as over the ignorance of Spruce Street and the scarcity of art editors owing to the fact that they actually publish the work of "imitating thieves" rather than the real goods, namely the work of Joseph Pennell.

SAINTS AND THEIR EMBLEMS by Maurice and Wilfred Drake. (J. B. Lippincott Company, Philadelphia.) \$10.00.

A very handsome folio has resulted with twelve plates, some coloured, being a development of the Dr. Husenbeth method by inserting place names with which the different saints are associated and by references to printed sources where the lives of each saint may best be traced. Further than this the compilers have increased the Husenbeth list threefold. It will be readily granted therefore that the present volume far outstrips its predecessor in usefulness as a book of reference and is indispensable to the churchman and the craftsman, be he glass painter or image maker.

SKETCHES IN POETRY, PROSE, PAINT AND PENCIL by James H. Worthington and Robert P. Baker. (John Lane Company.) \$6.00.

The poems and prose are of varying character and the work of a traveler, a scientist and a man of the world; the illustrations are by a sculptor who has attained to high standing amongst the younger artists in England to-day. The combination is particularly happy, each complementing the other. The planet of Mars is the ruling thought in much of the poetry and has influenced the splendid drawings that accompany the text. The appearance of the book is unusually fine and makes it in fact one of the handsomest specimens of bookcraft that this season has produced.

THE WOODCARVER OF SALEM by Frank Cousins and Phil M. Riley. (Little, Brown & Co., Boston.) \$6.00.

The lifework of Samuel McIntire is opportunely revealed in these pages. As one generation succeeds another greater difficulty of research is necessarily to be reckoned with. Landmarks remain longer in districts like Salem, remote from the battle of life waged in large cities, but fire, forgetfulness and the auctioneer's hammer may do much to impede the labours of the investigators and to rob posterity of their records. The book is a sumptuous, well-illustrated account of the men who have left such splendid signs manual upon the old houses of Salem; houses which cannot be expected to exist permanently but which are forever closely allied with the remarkable history of America. By the joint labour of Mr. Cousins and Mr. Riley, data of all kinds have been

Book Reviews

brought to light and with the aid of some 2000 photographic negatives the heart of Salem, as a centre of the finest Colonial architecture in the country, stands revealed. The achievements of Samuel McIntire shew him to be a master craftsman in design and proportion. A plentiful index and 127 plates give added importance to a work that is replete with vital interest. The enduring quality of white pine has fortunately been the means of preserving intact the splendid work of

is most sumptuously gotten up, not the least of its charm being the head and tail pieces with larged red initial letter for each chapter, and a foreword by M. Paul Lambotte.

THE PRACTICAL BOOK OF EARLY AMERICAN ARTS AND CRAFTS. By Harold Donaldson Eberlein and Abbot McClure. (J. B. Lippincott Co., Philadelphia.) \$6.00.

Two handsome octavos have just appeared upon Crafts and Architecture. The book upon Architecture written by C. Matlack Price will be considered later. The aim of the Crafts book is to present a practical guide to the Arts and Crafts of our forefathers for the use of the collector and general reader. Needless to say much interesting American history is bound up in the story of the social and economic conditions back to early colonizing days. Chapters are devoted to glass, metalwork, needlecraft, domestic and ecclesiastical silver, pewter, pottery, painting and decoration, weaving, handblock printing, wood and stone carving, fractur and lace. Probably few people could explain what is meant by fractur, namely, pen-and-brush illumination, or slip-decorated pottery and the various manifestations of the "Pennsylvania Dutch."

We learn much about pewter, its touch-marks and "joggling." New England is the happy hunting-ground, other states appear to have been less drawn upon. Generous illustration and a good index complete a useful compendium of craftsman knowledge.

MODERN SCHOOL HOUSES, VOL. II. Published by the American Architect. (New York.) \$7.50.

Like its predecessor, Vol. II contains a very generous and well-selected collection of plates—both photographs and working plans—of school work, by the best architects in this field. All sections of the country are represented and the illustrations show what a variety of solutions have been found for problems whose programmes are not very diverse. It is interesting, moreover, to note with what a degree of interest and charm it is possible to treat buildings which for reasons of economy must nearly always be without rich materials or lavish ornament.

The present-day development of the school house is one of the most significant facts in American architecture.



PROFILE MEDALLION OF WASHINGTON
HAND CARVED IN WOOD, 1802

a man who executed his own designs and who required no institutional diploma to guarantee their superlative excellence.

BELGIUM by Frank Brangwyn, A.R.A., text by Hugh Stokes. (Frederick A. Stokes Company, New York.) \$3.50.

Handsome format, fine paper, elegant letter-press, characteristic woodcuts, all combine to make this book an ideal presentment of an indomitable race whose old cities have from time immemorial attracted artist and tourist alike. A country may be devastated but its history cannot be wiped from the chronicles. Dedicated to His Majesty the King of the Belgians, the book

Modern Art



Courtesy Montross Gallery

FRUIT AND MICHELANGELO
STATUETTE

BY PATRICK HENRY
BRUCE

tural addenda—spotty, rough, smooth, ragged and silky planes—all done with that minute finish of detail and that slickness of surface which have gained for more than one artist the reputation for having arrived at a final expression.

Burty is a disciple of the earlier Picasso tradition—a tradition which, unfortunately, Picasso himself has abandoned in order to indulge in vapidities of little aesthetic worth. Of the great number of men following in Picasso's footsteps it is strange to note that the great majority have their eyes focussed on his material success rather than on his failure to reach an exalted goal. They seem unable to view him as he is, insecure and uncertain, defeated by a versatility and talent which carried him forward, technically, so fast that his actual artistic ability was unable to keep pace. This cleverness—equalled only by a few men in history—developed unheedful of the weakness of the underbuilding. But the newer ultra-Cubists, for whose work, I regret to say, the Modern Gallery seems to have constituted itself

MODERN ART: FOUR EXHIBITIONS OF THE NEW STYLE OF PAINTING BY WILLARD HUNTINGTON WRIGHT

LAST month was exceptionally interesting to the followers of the new painting. It marked the appearance of a new man of talent; it revealed a decided improvement in another painter of ability; and it gave us an exhibition of two modern Europeans of considerable reputation—Derain and Vlaminck.

Burty, a newcomer, whose work was exposed at the Modern Gallery with that of Derain and Vlaminck, possessed, in his No. 24, the best picture on view. This canvas of a woman's head, though flat in treatment and set down with many of the new tricks of colour, had that planar division and balance which has been made familiar to us by Picasso, Bracque, Gris and Rivera. Burty is a painter of talent, though he displays no sensitivity to colour, form or drawing; but his pictures reveal a certain charm of light touch, a quick aptitude for imitation, and an easy attainment of the slight quality which he is after.

Like Gris, Rivera, Ortiz and Man Ray, Burty is striving only to achieve the flat, balanced and eccentric depiction of reality, with certain tex-



Courtesy Daniel Galleries

GIRL ON HORSEBACK

BY CHARLES DEMUTH

In the Galleries

the headquarters, see only the finished surface which is superimposed on an inadequate foundation; and they imitate and vary it, oblivious to the deeper needs of three-dimensional composition.

The pictures of Derain seen in this exhibition are far from being his best. In them is little actual colour, and no sensation of colour whatever. They have the coldness which results from a detached mental process; and the women's heads might be school studies. On the whole, the pictures are disappointing; and the greater part of them are unworthy of this artist who has done much creditable and solid work in past years. The water-colours bear no relation to Derain's best work, and are direct imitations of Matisse, though lacking Matisse's sensitivity to flat form and colour harmony. Even the still-lives are uninteresting and of little value linearly.

Vlaminck's work is much better. Here is a painter who is always charming in colour, subject and execution; and his present exposed works are of very genuine interest to those who are attracted by the lighter side of the new painting. Vlaminck is sensitively concerned with linear movements, and, as a result, possesses a basis from which to work. Furthermore, he is too truly artistic to attempt to mislead the spectator by carefully finishing a canvas's surface when the expression itself is incomplete.

At the Daniel Gallery are to be seen the oils of Fisk and the water-colours of Demuth. Fisk is not unlike Halpert save for a few temperamental differences. He is less technically gifted, and has a heavier and more clumsy surface. But despite his dryness of colour and hardness of outline, there are in his pictures a seriouness of purpose and an unfinished aspect which make it possible for us to hope that his future work will show improvement.

Demuth's pictures constitute for me the most important modern show of the month. This painter has made great strides since last he showed his work, especially in his landscapes which are as charming as Picasso's early oils of the same type. In Demuth's figure pieces and scenes of circus and music-hall folk is much that is Matisse, more that is Picasso, and a great deal that is Toulouse-Lautrec. The water-colours possess a delicacy of colour, a nervousness, a lightness, and occasionally a sensitivity of line, which recall both the etching of Matisse and the painting of Picasso's blue-and-pink period.

The unfortunate thing about Demuth's work is that it reveals in the artist a contentment with his tricks and mannerisms and a lack of striving for more solid and masculine attributes. Occasionally, however, there are real balances of volumes, as, for instance, in the picture of the ballet girl on horseback. And Demuth has a real feeling for complete colour scales.

At bottom, of course, he is a draughtsman who reinforces his drawings with colour, and not an aquarellist at all, as is Marin. But, it is to be hoped, this painter, in the near future, will devote his entire time to organizing his sensations, not into interesting illustrations, but into aesthetically moving pictures. Already he is beginning to grapple with the deeper problems of aesthetics.

At the Montross Gallery hangs the work of Bruce, a painter who is primarily a disciple of certain modern Europeans. His present pictures are Renoiresque and Cézannesque, with this vast difference: he lacks order in the rhythmic sense; he is without any genuine colour knowledge; and his drawing is insensitive. Bruce's dominating quality is sweetness. Almost every one of his pictures is cloying, overbalanced by warmth and prettiness; and they are too slight in form, and too thin in conception, to make us forget their saccharine femininity. Bruce is a weaker but a more delicate and sensitive Weber.

I N THE GALLERIES

DURING December, with a large crop of interesting exhibitions and one-man shows, the greatest encomiums have, perhaps, fallen to Brooklyn Art Institute for its wonderful Zuloaga show, not omitting the best exhibition of etchings ever shown in the East, and to the Macbeth Galleries for the superb water colours of Paul Dougherty. In the case of the Zuloaga's, an article appeared in our last issue. Here we would only comment on the grand appearance they make, due to the capital lighting and hanging, and upon the amusing controversy in the local papers on the subject of the Zuloaga nudes. How sublimely ridiculous to learn that Mrs. A. Z. writes her disapproval, concurred in by Mrs. B. Y., whilst Mrs. C. X. finds them quite in order. When will these estimable ladies learn that Zuloaga is Zuloaga, that art is art, and that they should exercise their energies upon matters where they have more in-



Courtesy Satinover Galleries
OBSTACLE DANCE

BY PETER AERTSEN

In the Galleries

fluence and understanding. The idea of a world artist like Zuloaga being condemned by a party of ladies over their tea-cups! The same silliness obtained when Lawton Parker's superbly modelled nude *Paresse* was condemned to the basement of the Carnegie Institute only to reappear with redoubled interest at the Winter exhibition now on at the New York Academy of Design, where it occupies to their credit and its own a handsome niche in the Vanderbilt Gallery. Is Greek art to be forever condemned because some misguided schoolmaster censors the discobolus? THE INTERNATIONAL STUDIO recently received censure from a little coterie of ladies who had observed a reproduction of Job in our pages unclothed. The (anonymous) writer complained about "that horrid Irishman" who outraged her sense of decency. To what are we tending? It is at least refreshing to know that the much-suffering Job was of Irish descent.

Dance of Youth in the Spring, shown in reproduction at the top of the Contents page, is a bas relief by the late Emily Clayton Bishop and is on view at the Plastic Club, Philadelphia, amongst the work of the fifty leading women sculptors of America. This gifted artist died in 1912 under thirty years of age and has left imperishable work. So high is her reputation that the Academy of the Fine Arts gave a memorial show of twenty of her works and at Panama a special exhibition of sixteen works was invited. There will shortly appear an article upon her work in THE INTERNATIONAL STUDIO.

The Print Department of the Brooklyn Museum gave the first exhibition of the recently organized Brooklyn Society of Etchers, commencing Tuesday, Nov. 28, until Dec. 31. About 140 prints were exhibited. Apart from the work of residents in Greater New York, who constitute the larger part of the Society's present membership, other artists were represented from localities as far north as Maine, and as far south as Washington, D. C. A certain number of prints by non-members of the Society were sent by invitation. Otherwise, all works exhibited, both by members and non-members, have been passed upon by a jury consisting of the following members: Miss Anne Goldthwaite, Earl Horter, J. T. Higgins, Harry Townsend, Ernest D. Roth, Troy Kinney, John T. Arms, Arthur S. Covey, A. Allen Lewis and M. Paul Roche. The officers of the Society are: A. Allen Lewis, president; M. Paul Roche,

secretary and treasurer; E. D. Roth, A. S. Covey, Troy Kinney and John T. Arms, council.

The new Brooklyn Society of Etchers was organized last spring for the purpose of advancing the interests of good etching. Most of the members up to the present time are residents of Greater New York. The Society is ambitious, well organized and well supplied with funds.



Exhibited Folsom Galleries

Mlle. TOMESCU BY WILLIAM E. B. STARKWEATHER

In connection with the exhibition four talks were given on etching at the Brooklyn Museum by the following gentlemen: On Dec. 1, 1916, at 4 P.M., Troy Kinney and Fred Reynolds on "How Etchings are Made," a demonstration of different processes; on Dec. 8, at 4 P.M., Mr. Frank Weitenkampf on "Some Famous Etchers," illustrated

In the Galleries

by lantern slides; on Dec. 14, at 4 P.M., W. H. de B. Nelson, editor THE INTERNATIONAL STUDIO, on "Why We Like Etchings"; on Dec. 18, at 4 P.M., a gallery talk by Morris Greenberg on "Etching Quality and Composition as Exemplified by the Present Exhibition."

The following is a partial list of the exhibitors: Ernest D. Roth, Eugene Higgins, Frank S. Benson (of the Ten American Painters), Ernest Haskell, A. Allen Lewis, Anne Goldthwaite, M. Paul Roche, Childe Hassam, Charles W. Mielatz, Roy Partridge (of Seattle), Bertha E. Jaques (Chicago), Earl Horter, George Senseney (Gloucester, Mass.), Everett L. Warner, Dwight C. Sturges (Mass.), A. K. Gleeson (St. Louis), Thomas R. Manley, Harry Townsend, Herman Merrill, Dorothy Stevens (Canada).

Amongst new galleries of recent appearance must be mentioned Satinover's, 3 West 56th Street. A very remarkable and obviously authentic primitive is Peter Aertsen's *Obstacle Race*, here illustrated. There are twelve recognized works by this master, all in different European museums excepting this one, which consequently constitutes the only purchasable painting by the founder of the Dutch School, Peter Aertsen, called the Lange Pier, born 1506, died 1573. All the figures represented on this painting appear in his principal paintings, especially in the *Bauernfest* in the Imperial Museum of Vienna. Two other famous examples are *Egg Dancing* in the Rijk's Museum at Amsterdam and his *Vegetable and Poultry Market* at Frankfort Museum. Seldom that so important a picture may be seen running loose.

In a previous issue we mentioned how Hamilton Easter Field was planning an exhibition gallery in his Brooklyn residence on Columbia Heights. The November exhibition was a very comprehensive loan exhibit of early Japanese black and white prints. In December were shown fifty American paintings and drawings, many of them ultra-modern in their tendency. Robert Henri had a night scene in a Breton town—the *Fourteenth of July*—very rich in quality. Alden Weir was also represented by a night scene but it is New York—not the "Gay White Way"—a poetic interpretation of the massed buildings with their lights. There were two pastels in full rich colour by Walter Pach, one of which represents the end of Blackwell's Island with its rectangular buildings. Charles Demuth and John Marin were most felicitous in their water colours. Two paintings by Samuel Halpert were broad in

treatment, the flowers possibly a little superficial but the landscape well understood. Among the other exhibitors were Maurice Prendergast, Leon Kroll, Glackens, Leon Dabo, Walkowitz, Maurice Sterne, Man Ray and Agnes Pelton. There is to be throughout this month an exhibition of lithographs by Odilon Redon who died last summer, and of paintings by Bryson Burroughs.

W. Francklyn Paris writes: Cubism is dead and can be said to have had vitality of a sort only in Holland. In France there has been and will continue to be a genuine admiration for Jongkind, Renoir, Pissarro, Monet, Guillaumin, Cézanne and Sizley, the creators of the Impressionist School.

In 1871, during the long stay in London, Claude Monet and Camille Pissarro discovered Turner and were justly impressed by the brilliancy of his coloration. His ability to give small effects by a multiplicity of brush touches of different tints, instead of the old-time method of large splashes of silver white, won them to the new technique of multi-colour painting.

Monet and Pissarro returning to France found Jongkind already expressing himself by multitudinous commas deposited in pigment on the canvas. So began the Impressionist School.

Where Delacroix had a palette full of complicated colours the Impressionist palette contained only seven or eight brilliant colours, those approaching nearest to the solar spectrum.

Because they had few colours they had to reconstitute their shadings by the crossing and mixing and juxtaposition of those that they had. They obtained a splendour of colour which shocked the public of the period but influenced men like Edouard Manet. But after Degas, Gauguin, Mary Cassatt and the other recognized Impressionists, came another division classed in France as the Neo-Impressionists. This division returned to the Delacroix method of painting with pure tint clearly defined and harmonizing optically according to sound logic. These men repudiate absolutely the mixture of colour on the palette. Orange can be mixed with yellow or red; violet with red or blue, and green with blue or yellow, but these are the only elements together with white of which they make use.

There will always be a cult for Delacroix, Turner, the Impressionist and the Neo-Impressionist, but there never was anything else but wonder and stupefaction of the Cubist. They are a ten-year-long joke at which the art world has ceased to laugh.



Exhibited Folsom Galleries

A PORTRAIT OF MARY DONEGAN
A STUDIO SCRUBWOMAN
BY WILLIAM E. B. STARKWEATHER

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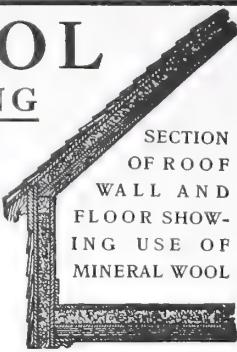
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VOLUME 59
THE INTERNATIONAL STUDIO

(July to October, 1916)

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The Curious Biography of an 18th Century Sculptor

NOLLEKENS AND HIS TIMES

By JOHN THOMAS SMITH, author of "A Book for a Rainy Day." First Complete Edition since 1829. First Illustrated Edition. With Biographical Introduction and about 900 Notes and an Exhaustive Index. Edited by Wilfred Whitten (John o' London), author of "A Londoner's London," etc. 8vo. Two volumes. Cloth. \$7.50 net.

John Thomas Smith's "Nollekens and His Times" is one of the most curious biographical works in the language. In respect of its immediate subject (the miserly old sculptor for whom Dr. Johnson had such kindness), it is piquantly malicious, while in respect of all else it is one of the most genial, gossipy and curious of records. It abounds in nooks and corners of information, unique anecdotes, and entertaining digressions, and forms a veritable lucky-bag of facts and stories concerning London and its art world in the second half of the eighteenth century and the first quarter of the nineteenth. The present edition should convert a book which has been endlessly quoted into one that will be widely read. It is the first complete edition since Smith's second edition of 1829, containing as it does Smith's forty-three supplemental sketches of painters, sculptors and other characters of his day. It is also the first edition to be minutely annotated, the first to be illustrated, and the first to be at once complete and exhaustively indexed. Thus the edition will bring before the general reader in full-dress form a work which John Timbs (no mean judge) called "one of the best books of anecdotes ever published." The Editorial notes, which approach to a thousand in number, will be found infinitely useful, and the longer ones as interesting as the text. A biographical introduction and a "Chronology in Art" are among the further equipments which Mr. Whitten has provided.

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PEWTER

(Continued from page 15)

or wayfarer against possible need. Still the same rectangular pattern, though appressed, and still the same screw-top and portative ring. One of the latter type (No. 06.840) suggests more than the generic questionings, for whereas the others are all inevitably Dutch or German, this, which shows a very Coptic Saint George spearing his dragon, and niched icons of a royal or imperial personage, with soldiers to match, bears also inscriptions in Syriac, or some other Levantine tongue, and drags the question of its provenance into new fields—where I lack courage to follow.

Of other oddities, or less conventional pieces of the collection, there are two engraved plaques (for lack of a better term)—one, heart- or "heater"-shaped; one, of the fantastic seventeenth-century shield shape—each engraved with symbols and inscriptions on both sides. They are both examples of guild-badges of the seventeenth century; one (No. 06.743) of the Yarn-Weavers of Zehden in Brandenburg, the other of a butchers' guild, but where, "deponent sayeth not."

There is also a single, but late, example of that now almost forgotten implement—a barber's basin; this but a small one, and probably intended for a private dressing-room—a degenerate collateral of the ample one of gleaming copper which beguiled the heroic Don into thinking he had found "Mambrino's Helmet!"

There are the inevitable troops of tankards and flagons and liquid measures and battalia of porringer and cupping- and bleeding-dishes, of posset-dishes and beaters and goblets. There are urns and teapots and coffee and chocolate pots. There are salt-boxes and cellars—"master" and "trencher" and nondescript. There are cruets and casters and sprinklers for all customary condiments. There is a rare good specimen of that curious German device, a time-keeping lamp; and there is a striking brace of candelabra—German, too, of the sixteenth century, each of a varlet in the dress of the period, supporting in each hand a flambeau of two lights—as old and as noticeable as anything in the collection.

The gift of Mr. Parmelee and Mrs. Parker not only supplies many lacunæ in the existing collection already discussed, but also furnishes particularly admirable examples of classes previously represented.

Among the latter is a "food-bottle" of an absolutely different type—cylindrical instead of angular; and a truly magnificent array of those great buckler-like, well-used dishes and platters, which are the joy and pride of the true pewter-lover, and to which I have referred above. Also under this head one might quote a delightful German flagon, the body a diminishing cylinder of spiral fluting, with the characteristic German grotesque porcine-piscine lip and globular purchase.

There is, too, a most pleasing salver, suggesting French work at its best, but this is Swiss, with well-known Swiss "touches," as the makers' stamps on pewter are called, and doubtless of the eighteenth century. It is pentagonal, rose-shaped in outline, with delicate moulded margin and engraved surface, and in the

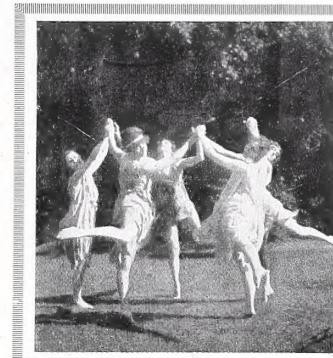
centre the "accosted" arms of the cantons of Geneva and Berne.

Of pieces quite unique in the collection one inevitably notices a splendid tall "cider jug" which one feels sure (in default of any guiding "marks") is Norman of the type represented by Mr. Bell in his "Old Pewter" (pl. cii, p. 140), only finer. Also a tobacco box, which assuredly is that (or a fellow to it) figured in Mr. Massé's "Pewter Plate", p. 117, and which one is equally convinced is English of the late Georgian period, when Pistrucci as Mint-Master was coining guineas and Wedgwood designing his jasper-ware. Then there are those delightful—but quite theoretically wrong—painted candlesticks! All one's pewter convictions revolt at the thought of painting it—robbing it of its own peculiar glory, its sheen; but these,



TEA KETTLE (?), FLEMISH, 18TH CENTURY

with their graceful, simple outlines and harmony of autumnal russet and gold, and charming Dutch cottages of the landscapes of Ruysdael and Hobbema, disarm our scorn with their quiet beauty. One more piece seems to claim notice, because it perplexes as well as pleases one. Very evidently it is a tea-kettle, with curious grotesque bosses of lions' or bears' heads as sockets for handle-ends and spout, the latter a short, rigid nozzle, seemingly designed to spirt the scalding water over anyone attempting to use it. It has a slender, wrought-iron swing-handle of rectangular outline; but no sign of any other—vertical or otherwise—by which the kettle might be inclined to make it pour! One would almost be tempted to suspect the nozzle of being a whistle, like that of the peanut merchant, and the whole thing an ingenious musical instrument—perhaps to sound a summons to tea! Mr. Bell again seems to figure either this actual vessel, or one precisely like it in Pl. lxxxix, p. 124, of his above-quoted work; but he calls it a "teapot"! Unmoved, I still think it a "kettle"; but how it fulfilled either function without the tipping handle, remains for me "no small marvel but a great one," as Herodotus was wont to chronicle of his wonders.



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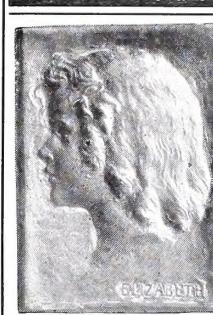
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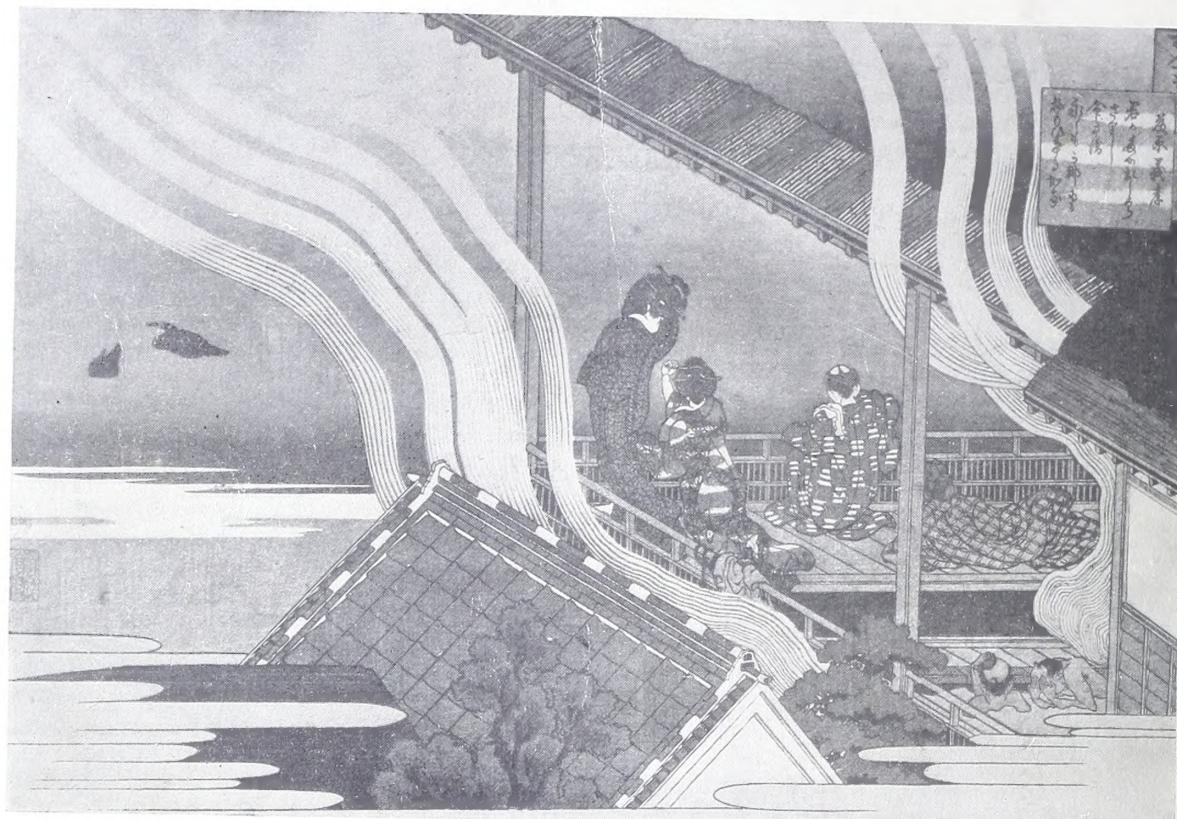
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